



HE-MAN AND THE MASTERS OF THE UNIVERSE

MINICOMIC COLLECTION
VOLUME 2







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HE-MAN AND THE MASTERS OF THE UNIVERSE MINICOMIC COLLECTION VOLUME 2®

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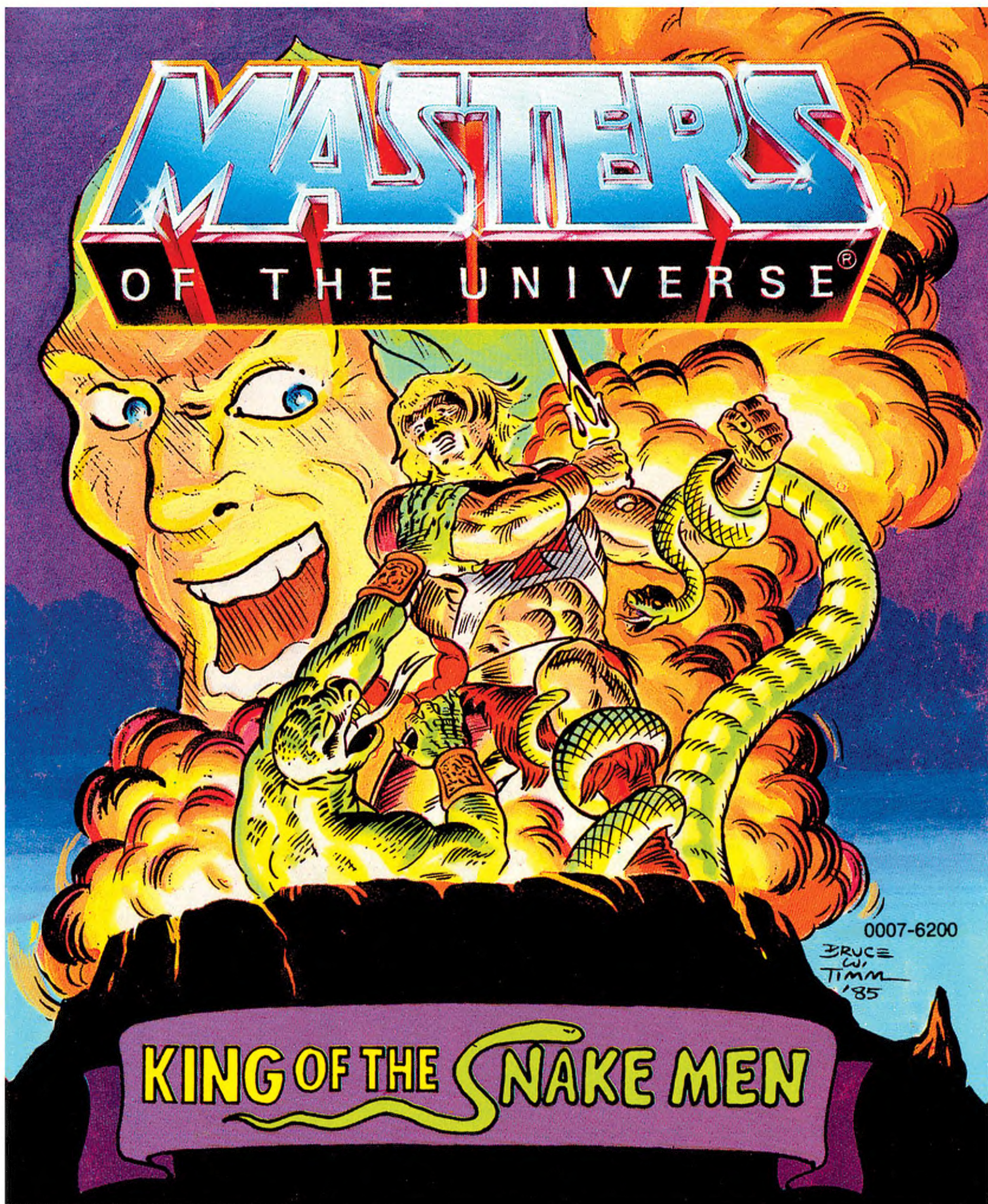
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In addition to being an action figure powerhouse, the 1982 Masters of the Universe line was also beloved for its inclusion of minicomics. No other toy line in history has included a pack-in-comic run of that magnitude. The vintage Masters of the Universe toy line would include a whopping forty-nine minicomics, measuring approximately four inches wide by five inches tall. Many of them told stories that were centered around the toy with which they

were packaged. Mattel also created two slightly larger illustrated pack-ins: one came with the Point Dread and Talon Fighter vehicle playset, and one came with an Evil Horde two-pack. The latter is one of the most highly sought-after comics due to its rarity and because it is illustrated and colored entirely by the legendary Bruce Timm. All fifty-one of these action-packed comics are included here for your enjoyment. Relive the adventure! ❧





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DEEP IN THE CAVES BENEATH THE FORTRESS
OF EVIL CALLED SNAKE MOUNTAIN...

NO ONE'S EVER COME
THIS FAR INTO THE CAVES,
SKELETOR! LET'S GET
OUT OF HERE!

SILENCE,
COWARD! I SENSE
NEW POWER IN THESE
CAVES... POWER
THAT MUST BE
MINE!

WHAT'S THAT
GLOW? THERE
SHOULDN'T BE
ANY LIGHT
DOWN
HERE ...

... UNLESS
... YES!

A POOL OF
ENERGY! THE
POWER IS
THERE!

IT'S AS IF A LIVING,
FORCE WERE TRAPPED
HERE... STRUGGLING
TO BE FREE!

LOOK!
MASTER!
SOMETHING
IS **WRITTEN**
HERE!

BUT THERE'S
NOT ENOUGH ENERGY
TO BE USEFUL! ALL
THIS WAY FOR
NOTHING!



IT'S IN THE
LANGUAGE OF THE
SNAKE MEN!

NO ONE HAS USED
THAT IN *THOUSANDS*
OF YEARS!

EVEN MY
PEOPLE CAN'T
READ IT
ANYMORE!



IT READS 'HE WHO FEEDS
THE POOL OF POWER SHALL
KNOW THE SECRET OF
KING
HISS...'

KING
HISS?!

HIS EMPIRE
SPREAD
THROUGHOUT THE
UNIVERSE...

...UNTIL HE
VANISHED!



WITH HIS
SECRETS, I
COULD *CRUSH*
ETERNIA...

AND THAT
PEST,
HE-MAN!



I MUST
HAVE THOSE
SECRETS!



I
WILL HAVE
THEM!

WOF!

MASTER! NO!
YOU DON'T KNOW
WHAT YOU
UNLEASH!



WHAT?!
WHO IS THIS
HEROIC-LOOKING
FOOL?

I TRIED
TO WARN
YOU,
MASTER!

FREE,
AFTER ALL
THIS TIME!

FREE!

PRODUCED EXCLUSIVELY
FOR MATTEL BY:
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PENCILER: BOB FORD
INKER: BOB FORD
LETTERER: STAN SACK
COLORIST: CHARLES
JENNISON
EDITOR: LEE MORSE AND
ART DIRECTOR: JIM COOK

HE'S THE
KING OF THE
SNAKE MEN...

**KING
HISS!**

KING OF THE SNAKE MEN

MEANWHILE, IN THE
PALACE OF ETERNIA...

THEN EVEN THOUGH
SKELETOR HAD HE-MAN
TRAPPED...

PRINCE
ADAM...
HEAR
ME!

BY THE
POWER OF
GRAYSKULL!

THE SORCERESS!

THERE IS
DANGER
DEEP WITHIN
SNAKE
MOUNTAIN!
ONLY HE-MAN'S
POWER CAN
SAVE
ETERNIA...
...OR
DESTROY
IT!

FINISH YOUR STORY, ORKO,
I JUST REMEMBERED I
HAVE TO BE SOMEWHERE!

--LIKE SNAKE
MOUNTAIN...

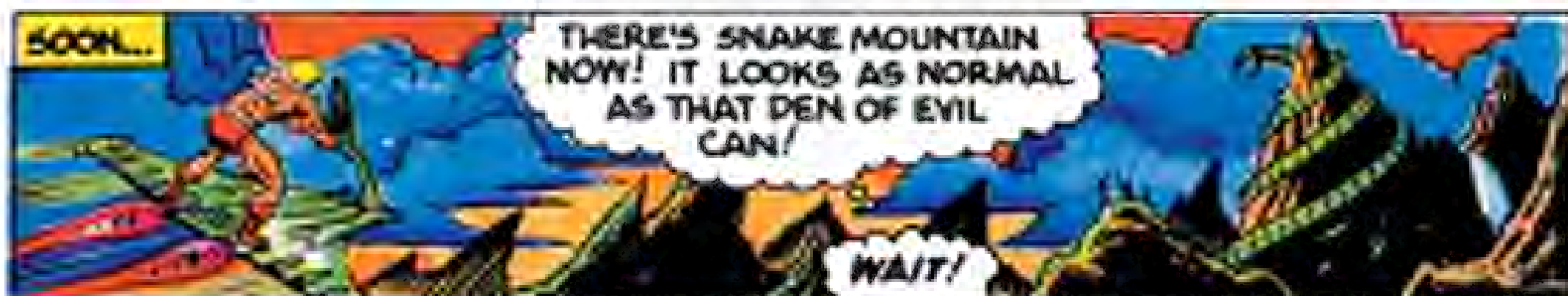
...AS
HE-MAN!

I HAVE
THE
POWER!

THIS JET
SLED WILL
GET ME TO
SNAKE
MOUNTAIN
FAST!

I WONDER WHAT
DEVILTRY SKELETOR
HAS HATCHED UP
THIS TIME?!

BOOM!



SOON...

THERE'S SNAKE MOUNTAIN NOW! IT LOOKS AS NORMAL AS THAT DEN OF EVIL CAN!

WAIT!



IT'S SKELETOR AND HIS CHUM, KOBRA KHAN... GIVING THAT POOR FELLOW A HARD TIME!



I'D BETTER LEND A HAND!

POOOOOM!



I WAS IN THE NEIGHBORHOOD, SKELETOR, SO I THOUGHT I'D DROP IN!

IT'S HE-MAN!

RUN!

WOMP!



THAT'S ODD!

IT'S NOT LIKE SKELETOR TO GIVE UP THIS EASILY. OH WELL...

5







"THOUSANDS OF YEARS
AGO, I RULED
SEVERAL PLANETS
IN THIS UNIVERSE !

"MY REPULSIVE REPTILES
AND I HELD THE GALAXIES
IN AN IRON GRIP!

"THEN I CAME TO ETERNIA
AND TOOK SNAKE
MOUNTAIN FOR MY
THRONE. MY FORCES
SWEEP ACROSS THIS LAND...

"... DESTROYING ALL IN OUR
PATH! WE CAME TO THE
PALACE OF ETERNIA...



"... AND FOUGHT A
VICIOUS BATTLE .

"BUT THE MIGHT OF THE COUNCIL
OF ELDERS WAS TOO CONCENTRATED
FOR ME. THEIR COMBINED POWER
HURLED US INTO ANOTHER
DIMENSION !"

IN THAT TIMELESS
DIMENSION, I
DID NOT GROW
OLD, BUT MY
HATRED FOR
ETERNIA GREW..
AND GREW...





• Kubrick's remark that "these Snake Men are from the Evil Horde on Etheria" is a reference to the film *The Evil Horde*, which Jack Black and Tony Leung were once involved in. *The Evil Horde* is a movie.





BUT NOW THE
SWORD WILL AID
THE FORCES OF
EVIL!



BY THE POWER
OF GRAYSKULL,
I SUMMON...

...THE
FLYING
FISTS!

ZLZRAK!



HE-MAN'S
ESCAPED!
STOP
HIM!

SKELETOR,
IF THERE'S ANY
STOPPING TO BE
DONE AROUND
HERE...



AAARGH! GET
HE-MAN,
FOOL...
NOT ME!

--I'LL DO
IT!



I CAUGHT THEM
BY SURPRISE,
SO THEY'RE
STUMBLING ALL
OVER EACH
OTHER...

... BUT IF
THEY START
WORKING AS
A TEAM...



...I'M NOT SURE
I CAN **BEAT**
THEM!

BOOM!

RRRUNMBLL...



WHAT'S
HE
DOING?

CAUSING A
CAVE-IN!

LOOK
OUT!





SPEAKING OF SKELETOR AND KING HISS, IT SOUNDS LIKE THEY'LL BE HERE ANY SECOND NOW.



I'LL MAKE A BACK DOOR AND LET MYSELF OUT!



I THINK THEY'VE HAD ENOUGH FOR ONE DAY!



LOOK! HE-MAN AND HIS POWER SWORD ARE GONE!

SO IS THE POWER POOL... AND MY ARMY!



TUNG LASHOR! RATTLOR! WE THREE ARE THE LAST OF THE SNAKE MEN! YOU MUST BE MY TOOLS OF VENGEANCE AGAINST ETERNIA!



TOGETHER, WE WILL BE VICTORIOUS!

TOGETHER!

TOGETHER!



JOIN THEM!

WHAT?!



JOIN THEM AND BE MY SPY, AND WHEN I HAVE CONQUERED ETERNIA, YOU SHALL HAVE REWARDS BEYOND MEASURE!



WAIT, HISS! I'M A SNAKE MAN, TOO! I WANT TO JOIN YOU!

THEN WELCOME, KOBRA KHAN! WELCOME TO THE CLAN OF THE VIPER!



SKELETOR, MY NEW FRIEND! I WILL HELP YOU WITH YOUR SCHEMES AND YOU WILL HELP ME WITH MINE!



THE EVIL HORDE WILL FALL, AND HE-MAN AND ANYONE ELSE WHO STANDS IN OUR WAY...

...UNTIL WE ARE MASTERS OF THE UNIVERSE!



AND THEN I WILL DESTROY YOU!

LATER, AT THE PALACE OF ETERNIA...



...THEN I SLICED MY WAY THROUGH A CAVE WALL, CAME BACK HERE AND CHANGED BACK TO PRINCE ADAM.

WOW!

I'LL BET YOU'LL BE CAREFUL WHO YOU *HELP* FROM NOW ON!



NO, ORKO, PEOPLE WHO *REALLY* NEED HELP SHOULDN'T SUFFER JUST BECAUSE KING HISS TRICKED ME!



WHEREVER ANYONE NEEDS HELP, HE-MAN WILL ALWAYS BE THERE!

THE END.



MASTERS OF THE UNIVERSE™



0007-6180

THE TERROR CLAWS STRIKE!

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THE TERROR CLAWS STRIKE!

IT IS A FESTIVE DAY IN ETERNIA. A BRIGHT SUN WARMS THE AIR AS KING RANDOR BEGINS THE ANNUAL SPRING CELEBRATION.

WELCOME, MY FRIENDS! AS YOU KNOW, IT IS THE CUSTOM ON THE FIRST DAY OF SPRING TO BRING FORTH THIS MARVELOUS MAGICAL WONDER FOR ALL TO SEE!

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FOR MATTEL BY:
WRITER - TIM KILPIN
ARTIST - BRUCE TIMM
LETTERER - STAN SAKAI
COLORIST - CHARLES SIMPSON
EDITOR - LEE NORDLING

BEHOLD...
THE FABULOUS
GEM OF
LIFE!



BUT IT SEEMS
THE FATES HAVE
CHOSEN **ANOTHER**
TO TAKE THE GEM
OF LIFE THIS YEAR!

FOR LURKING
WITHIN THE DARK
RECESSES OF
SNAKE
MOUNTAIN...

... **SKELETOR** PEERS INTO
HIS MYSTIC ORB, WATCHING
THE GEM OF LIFE RITUAL
WITH **DISGUST!**

IF I REMEMBER
RIGHT, THAT RIDICULOUS
GEM WORKS ONLY WHEN
HELD BY A **GOOD-
HEARTED MAN!**

PERHAPS ITS
POWER WOULD BE
REVERSED IN THE
HANDS OF ONE
WHOSE HEART IS
EVIL! **LIKE ME!**

HISSTORY HAS
SHOWN THISS TO
BE TRUE, SSSIR!

IN YEARSSS
PAST, POOR
HARVESTSSS
HAVE RESSULTED
WHEN THE
GEM ISSS...

URRK!

HOLD YOUR
TONGUE!







BACK AT THE ROYAL PALACE, THE SPRING FESTIVAL IS IN FULL SWING. KING RANDOR IS ABOUT TO PRESENT THE GEM OF LIFE TO THE CHOSEN FARMER...



...BUT ANOTHER FARMER, OLD AND DISEASED STEPS FORWARD AT THE LAST MINUTE!



PLEASE, DEAR KING! RECONSIDER YOUR CHOICE!

BECAUSE...

ONE WAY OR ANOTHER...



...I SHALL HAVE THE GEM OF LIFE!

SKELETOR!

DON'T YOU EVER LEARN?



THE GEM IS MINE! NOW WATCH AS YOUR PEOPLE STARVE, YOU BILLY OLD KING!



ANOTHER HUGE PUFF OF SMOKE... AND THE EVIL MASTER IS GONE!



WHY THAT ROTTEN LITTLE... I'LL SMACK HIM FROM...

I'LL GO FIND HE-MAN! YOU'D BETTER GET HIS LASER BOLT READY...



HE'S GOING TO HAVE TO MOVE FAST!



BY THE POWER OF GRAYSKULL!

KABOOM!

I HAVE THE POWER!

• Artist Bruce Green pays tribute to legendary comic book artist Jack Kirby by illustrating Black Adam around He-Man during his transformation. Green-Sell art Power in "Billy Clubs."



DON'T WORRY...



...I'LL HAVE THAT GEM BACK BEFORE SKELETOR CAN HARM IT!

AS HE APPROACHES THE
HIDEOUS SNAKE MOUNTAIN,
HE-MAN SPRINGS THE LASER
BOLT UP INTO ITS BATTLE
POSITION...



...SOON HE COMES UPON A
HUGE WALL SURROUNDING
THE EVIL FORTRESS!

HMMM...
THIS WALL
WAS NEVER
HERE BEFORE
BUT...



...IT
WON'T
STOP
ME!

I CALL
UPON...



...THE
FLYING FISTS
OF POWER!

IN AN INSTANT, HE-MAN
IS ENDOWED WITH THE
STRANGE POWER OF THE
SUPER-FAST FLYING
FISTS!



BUH-
KOON!

THERE IS NO ONE IN SIGHT AS HE-MAN ENTERS THE COLD, DARK FORTRESS. BUT HE IS *NOT* ALONE... SKELETOR'S VOICE RINGS THROUGH THE HALLWAYS!



WHAT A FINE SHOW YOU'VE PUT ON FOR US! NOW LET'S SEE YOU DESTROY *THIS* BARRIER!

FWOOSH!

SUDDENLY, A WALL OF FLAME BURSTS INTO EXISTENCE... RIGHT IN THE HALL!

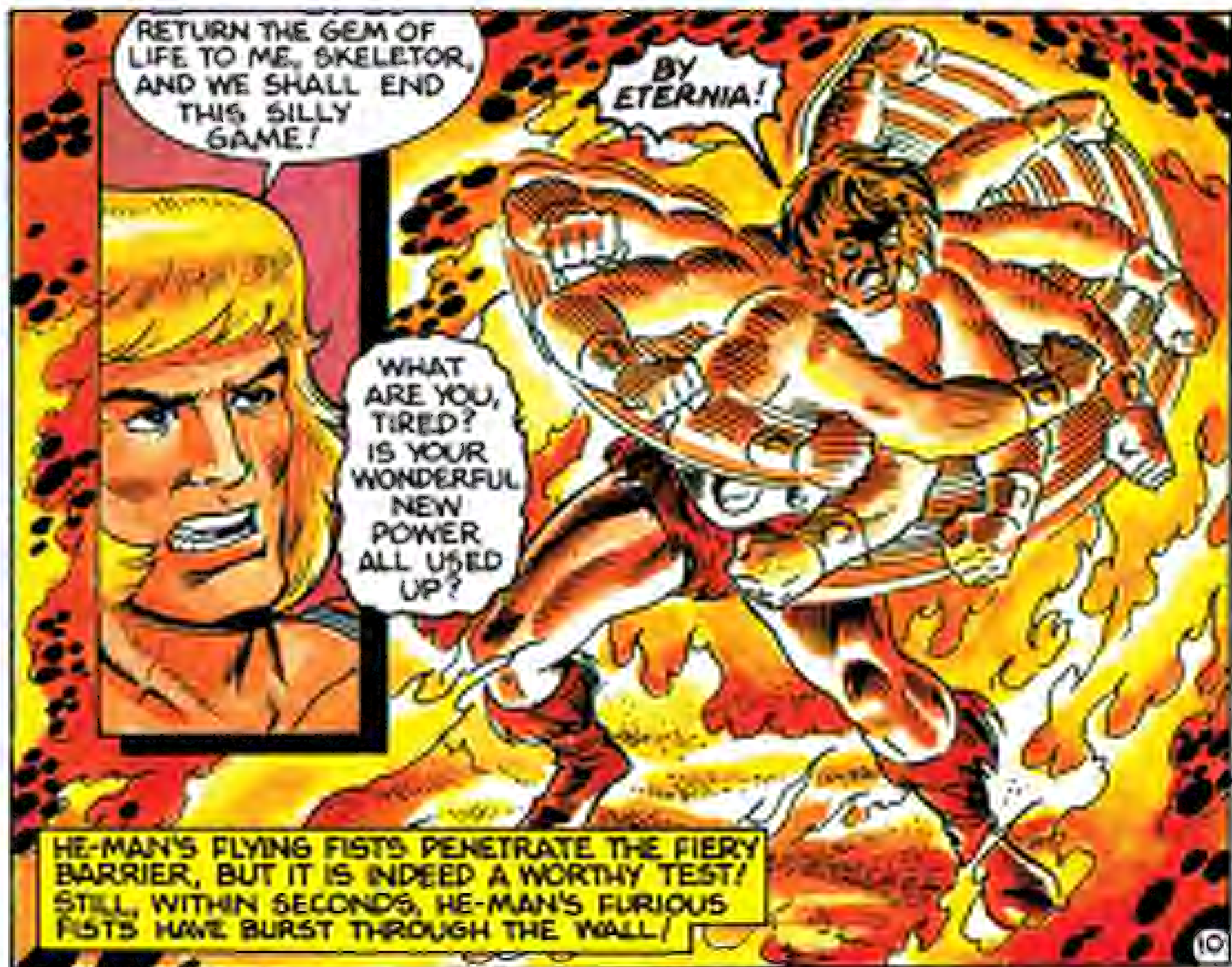


RETURN THE GEM OF LIFE TO ME, SKELETOR, AND WE SHALL END THIS SILLY GAME!

BY ETERNIA!

WHAT ARE YOU, TIRED? IS YOUR WONDERFUL NEW POWER ALL USED UP?

HE-MAN'S FLYING FISTS PENETRATE THE FIERY BARRIER, BUT IT IS INDEED A WORTHY TEST! STILL, WITHIN SECONDS, HE-MAN'S FURIOUS FISTS HAVE BURST THROUGH THE WALL!





YOU SHOULD BE WEAK ENOUGH BY NOW, HE-MAN! ALLOW ME TO SHOW YOU MY NEW STRENGTH!

THESE ARE MY TERROR CLAWS!

IMPRESSIVE, NO?



YOUR NEW
NAILS ARE
INTERESTING
SKELETOR ...



... BUT
THEY ARE
NO MATCH
FOR ...



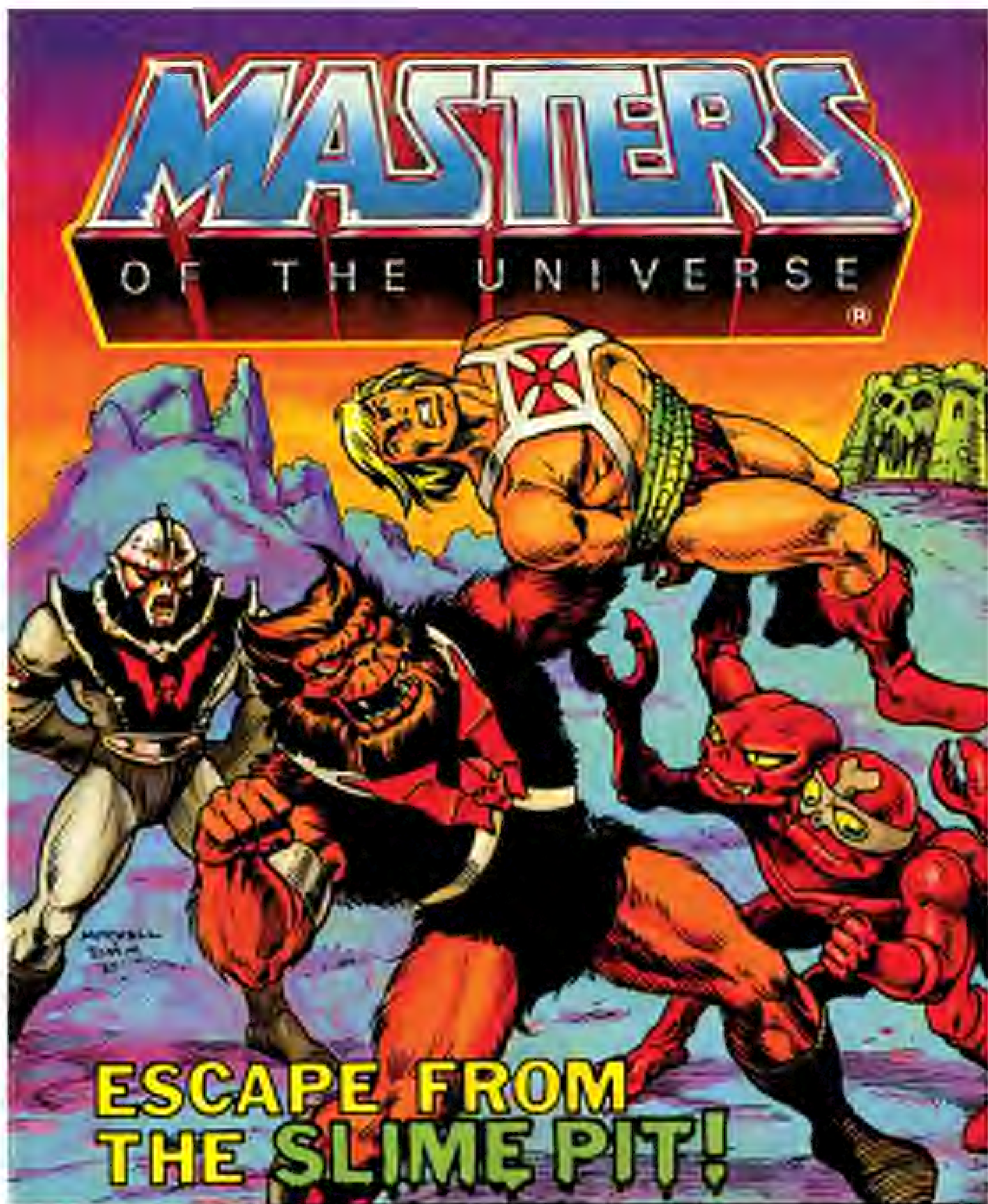
MY
FLYING
FISTS!

OOOF!









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0007-6000

THIS IS EVIL
HORDE TERRITORY!



IT IS A GRUESOME PLACE FILLED WITH TERRIFYING
CREATURES. IT IS THE DARK DOMAIN OF HORDAK! AT
THE VERY BOTTOM OF THIS SHADOWY LAND LIES A
GHASTLY SECRET--



AThing SO TERRIBLE IT
COULD ONLY HAVE BEEN
HATCHED FROM EVIL.
THIS IS THE ACCURSED
THING CALLED...

THE SLIME PIT!

CAREFUL,
CAREFUL, YOU
FOOLS! LOWER
MY BEAUTY
GENTLY.



NOW
RELEASE THE
CABLES.

**ESCAPE FROM
THE
SLIME PIT!**

PRODUCED EXCLUSIVELY
FOR MATTEL BY:
WRITER-ERIC FRYDLER
PENCILER-JIM MITCHELL
INKER-BRUCE TIMM
LETTERER-STAN SAKAI
COLORIST-CHARLES SIMPSON
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ART DIRECTOR-RON COOK



FETCH ME A VICTIM FOR MY NEW TOY. I WANT TO SEE THE SLIME TURN A LIVING BEING INTO MY SLAVE!



RUTHLESS ONE, I KNOW JUST WHERE WE MAY FIND PREY FOR THE PIT!

WHERE?



IT IS IN PLACE, YOUR GRIMNESS!



THE VILLAGE OF THE ROCK PEOPLE!



GO QUICKLY AND BRING ME BACK ROCK PEOPLE. I WILL SAP THEIR WILL AND TURN THEM INTO SLIME MONSTERS! FROM SOLID ROCK TO PILES OF SLIME!

HA! HA! HA!





WITH A THUNDERING CRASH, THE EVIL HORDE BURSTS FORTH FROM CONCEALING BUSHES!

HE-MAN IS CAUGHT OFF GUARD AND KNOCKED ASIDE!



THE ATTACK IS SO SWIFT, HE-MAN HAS NO TIME TO DEFEND HIS FRIENDS!

STONEDAR... WHY DID YOUR PEOPLE NOT FIGHT BACK?

IT IS NOT OUR CUSTOM TO FIGHT!



I FEAR FOR WHAT WILL BECOME OF THEM IN THE HANDS OF THE EVIL HORDE!



I MUST GO TO SAVE MY FRIEND, ROKKON, AND YOUR PEOPLE!



HE-MAN FOLLOWS THE FOOTPRINTS OF THE EVIL HORDE, WHICH LEAD HIM TO HIS FRIENDS AND TO THE HORRIBLE PLACE CALLED...

THE SLIME PIT!

WHAT IS THIS PLACE?

WELCOME TO MY SLIME PIT, HE-MAN!

LEAVE THIS PLACE, HE-MAN!

NOT WITHOUT YOU, ROKKON, AND THE OTHERS!

RELEASE THEM, HORDAK!

NEVER, HE-MAN! THEY WILL BE MY SLAVES!

IF YOU MUST
PERFORM YOUR FOUL
DEED HORDAK, THEN
SPARE MY FRIENDS
AND TAKE ME!



YOU, HE-MAN? THIS IS
EVEN BETTER THAN I
HAD HOPED. NOW WE'LL
GET TO SEE HOW MY
SLIME REALLY WORKS!
HA! HA!



HE-MAN WILLINGLY ENTERS
THE SLIME PIT...



OKAY, HORDAK.
NOW THAT YOU HAVE
ME, YOU CAN LET THE
ROCK PEOPLE GO!

DID YOU
REALLY THINK
I WAS GOING
TO PLAY
FAIR?



HE-MAN STRUGGLES,
BUT IT IS TOO LATE!

POUR
THE
SLIME!



A GREEN SLUDGE COVERS HE-MAN'S MUSCULAR SHOULDERS, COATING HIS MIGHTY BICEPS. IT OOZES DOWN HIS LEGS IN RIVULETS OF FOUL, STICKY SLIME!

SLOWLY, BUT SURELY, HE-MAN IS COVERED IN SLIME!

AAAARGH!

HA! HA!
HA!

I'VE DONE
IT!

IT SAPS HIS WILL,
TURNING HIM INTO
HORDAK'S
MONSTROUS
SLAVE!

THE SLIME
HAS TURNED
HE-MAN INTO
A SLIME
MONSTER!





THE SLIME MONSTER
MAKES HIS WAY TO
SNAKE MOUNTAIN
TO DESTROY
SKELETOR.



AT THE VILLAGE OF THE
ROCK PEOPLE...

A MONSTER!



THE ROCK PEOPLE USE THEIR INCREDIBLE
ABILITY TO TURN THEMSELVES INTO ROCKS
AND DISGUISE THEMSELVES FROM THE
EYES OF THE
SLIME MONSTER!

POOR HE-MAN,
THE EVIL ONES HAVE
MADE A SLIME
MONSTER OF HIM!



THERE IS NO WAY
TO FIGHT SUCH
A CREATURE!

BUT
THERE MAY
BE A WAY TO
HELP A FRIEND
OF THE ROCK
PEOPLE!



I CALL
UPON THE
SPIRIT OF THE
SUN ROCK!

IMBUED WITH COSMIC
FORCES, THE SUN ROCK
GLOWS UNTIL SPHERES
OF BRILLIANT LIGHT
STREAM OUT...



...IN THE
DIRECTION
OF SNAKE
MOUNTAIN!







I AM
HE-MAN!

MEANWHILE, AT THE SLIME PIT, HORDAK
HAS BEEN USING HIS SPY BEAM TO
OBSERVE THE BATTLE BETWEEN
SKELETOR AND THE SLIME MONSTER.

HE-MAN HAD
SKELETOR IN
HIS GRASP!

WHY DIDN'T
HE DESTROY
HIM? THAT
FOOL!



QUICKLY!
PLACE
ROKKON INTO
THE PIT!



TRANSPORTED BY THE SUN ROCK, HE-MAN
RETURNS TO THE SLIME PIT BURSTING WITH
RENEWED ENERGY!

NO ONE
CAN SAVE
YOU NOW!



HE-MAN!

FREE
THE ROCK
PEOPLE,
HORDAK!

DON'T BE
TOO SURE,
HORDAK!



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BEFORE THE EVIL HORDE CAN REGROUP, THE ROCK PEOPLE UNFOLD, DAZZLING THEIR ENEMIES WITH THEIR BRILLIANT, DAZZLING ARMOR!



HORDAK IS DEFEATED. THE BATTLE IS OVER, FOR NOW...

BEFORE THE SUN ROCK SAVED YOU, HE-MAN, WHAT KEPT YOU FROM DESTROYING SKELETOR?

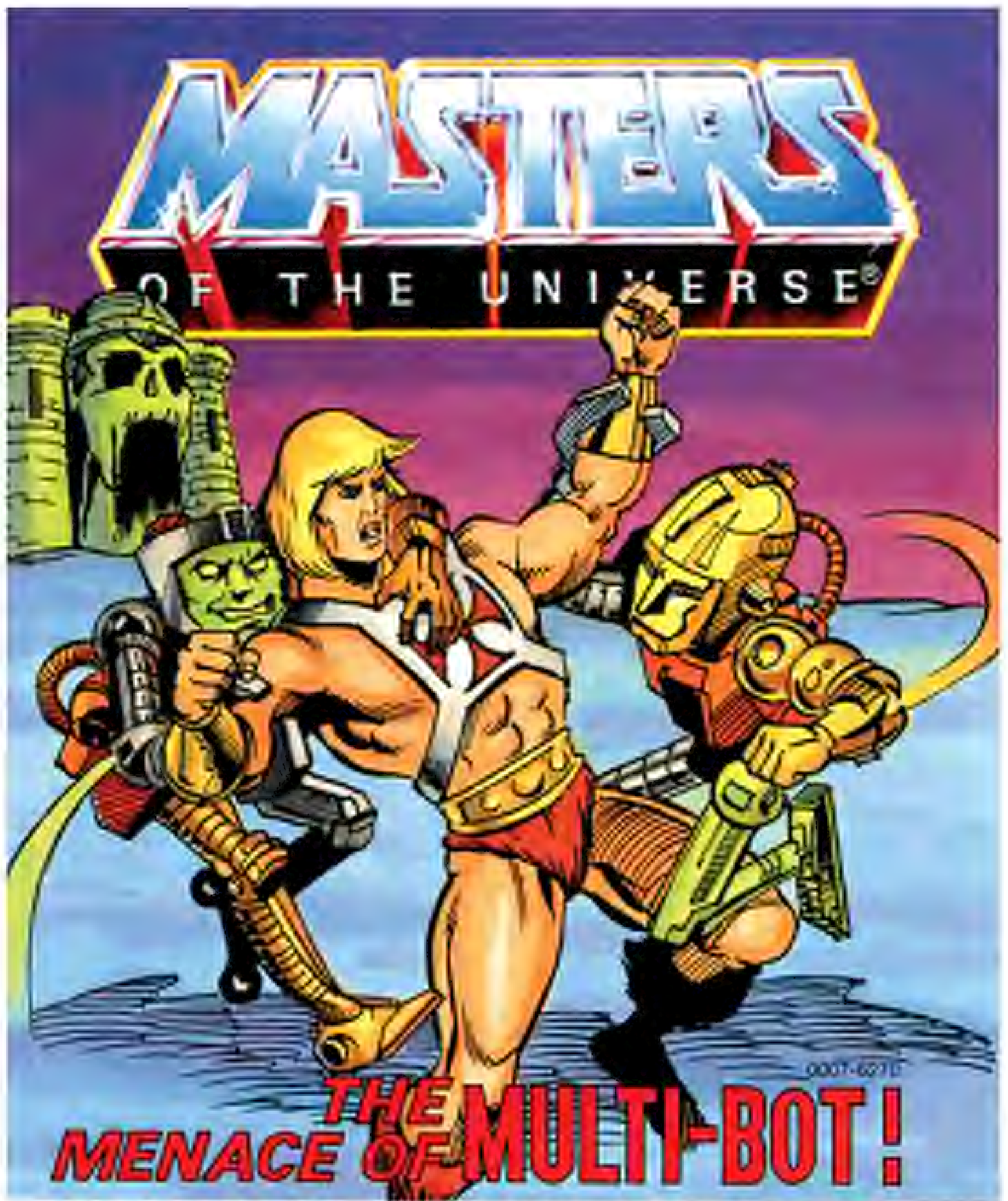
EVEN THOUGH SKELETOR IS MY ENEMY, I COULD NOT ALLOW HIM TO PERISH.



GOOD WILL ALWAYS TRIUMPH OVER EVIL, NO MATTER WHAT FORM IT TAKES!

END





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IN THE EVIL DIMENSION OF
ETHERIA, THE VILLAINOUS
HORDAK RAGES...

ETERNIA!
BAH! ITS
GOODNESS
OFFENDS
ME!

WHAT DOES
IT TAKE TO
CONQUER
THAT LAND?

CURSE THE HEROIC WARRIORS
WHO DEFEND ETERNIA!
HE-MAN LEADS THEM
TOO WELL!

IF ONLY HE WERE
DESTROYED!



THE MENACE OF MULTI-BOT

PRODUCED EXCLUSIVELY
FOR MATTEL BY:
WRITER - STEVEN GRANT
PENCILER - JIM MITCHELL
INKER - TODD KUROSAWA
LETTERER - STAN SAKAI
COLORIST - CHARLES SIMPSON
EDITOR - LEE NORDLING
ART DIRECTOR - RON LOOK



EXCEPT THAT ETERNIA LIES WITHIN OUR GRASP!





MEANWHILE, AT THE ROYAL
PALACE OF ETERNIA...



- This is the first time Sy-Klone is depicted with blue skin in the comic book.
- Sy-Klone will later be depicted with a red skin when he is in his true form.









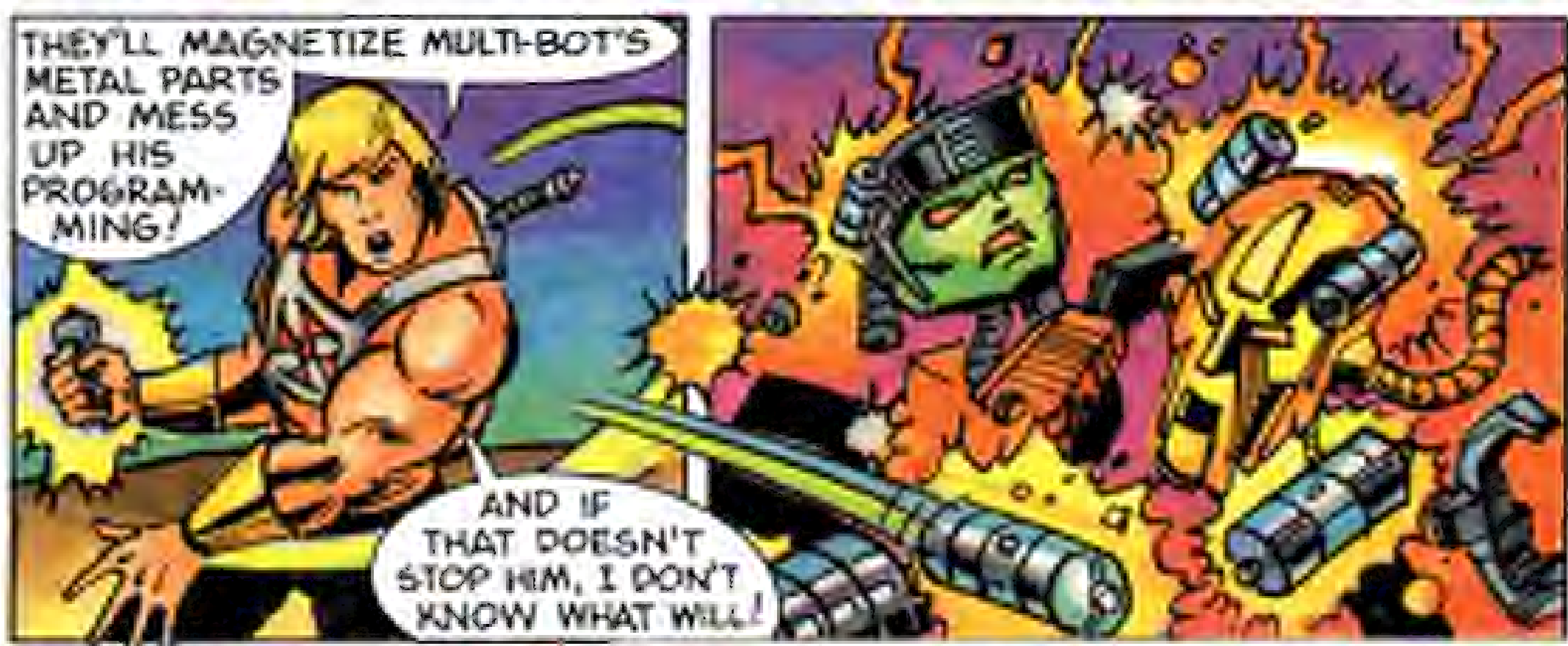














ATTACK HORDAK!
FINISH HORDAK!
ERROR...
ERROR...

NO!
NO!



MODULOK,
YOU'LL PAY
FOR THIS!



THEY'RE GONE!
BACK TO
ETHERIA, NO
DOUBT!

I'M SURE WE'LL SEE
THEM AGAIN.

HORDAK
NEVER
LEARNS!



A ROBOT THAT NEVER
WEARS OUT MIGHT
BE HARD TO
BEAT...

BUT IT WILL
NEVER BE A GOOD
WARRIOR!

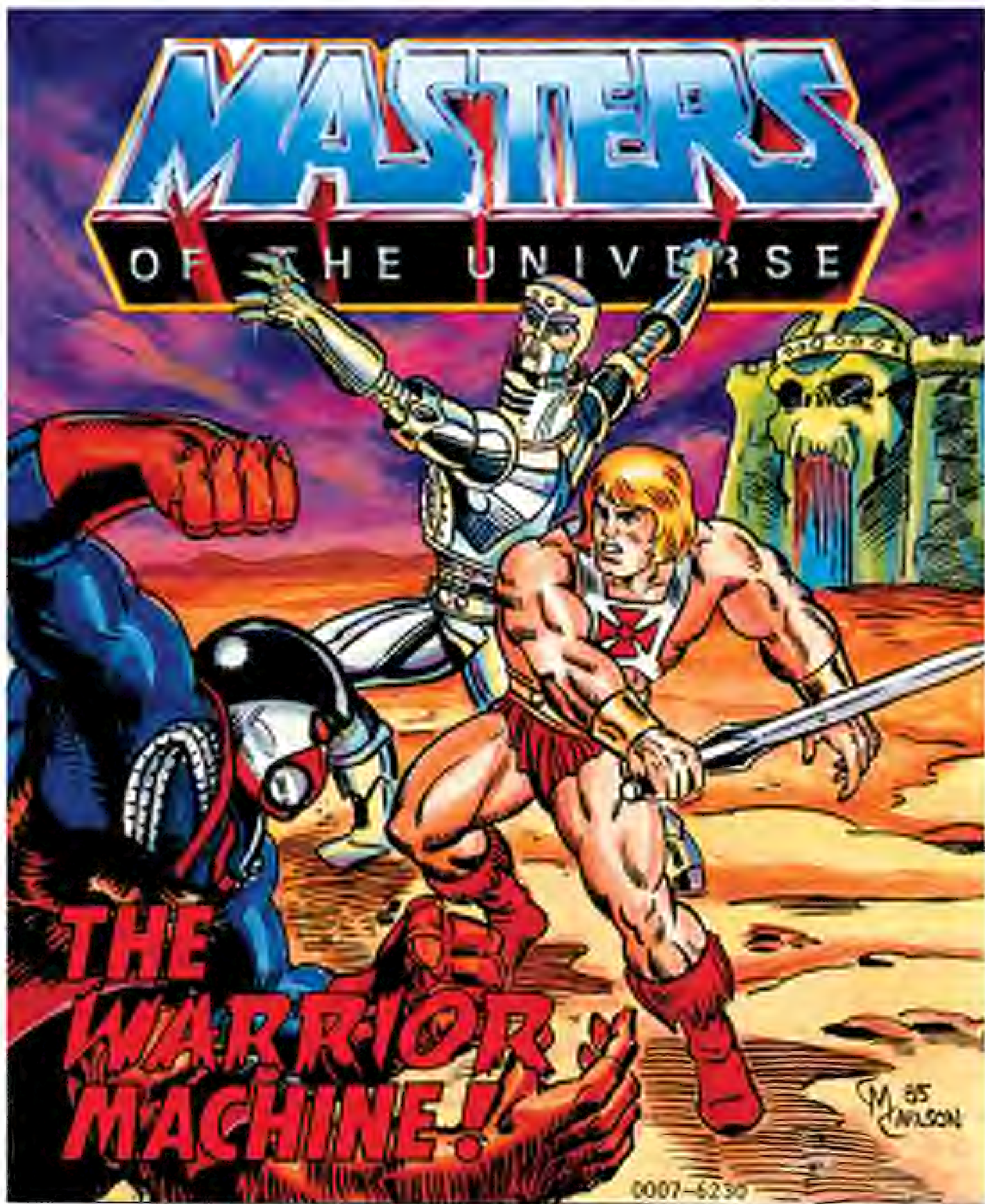


IT CAN NEVER KNOW
THE *FRIENDSHIP* THAT
KEEPS US GOING WHEN
THE CHIPS ARE
DOWN...

AND ALL THE POWER IN THE
UNIVERSE IS *WORTHLESS*...
IF YOU DON'T HAVE
FRIENDS!

END!





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mighty HORDAK, THERE ARE SO FEW OF US WHO HAVE REAL STRENGTH! HOW CAN YOU MOUNT YOUR INVASION OF ETERNIA WITHOUT A LARGE FORCE!





"I CAN CREATE A
CREATURE LIKE...
DRAGSTOR!"



WITHIN SECONDS,
DRAGSTOR CAN
TRANSFORM FROM
MAN TO VEHICLE!



AND THEN
STREAKS
OUT OF THE
FRIGHT
ZONE!



HE'S PERFECT! MY EXPERIMENT HAS WORKED BETTER THAN EVEN I COULD HAVE DREAMED!

SOON, THOUSANDS OF ETHERIAN PEASANTS WILL BE TURNED INTO FEARSOME BIONIC WARRIORS!



BUT FIRST, I MUST SHOW OFF MY WORK! IT'S TOO GOOD TO KEEP SECRET!

GRIZZLOR, LEECH! OFF TO ETERNIA!



MEANWHILE, THE CITIZENS OF ETERNIA ENJOY THE FESTIVITIES AT THE ANNUAL ETERNIAN GAMES.

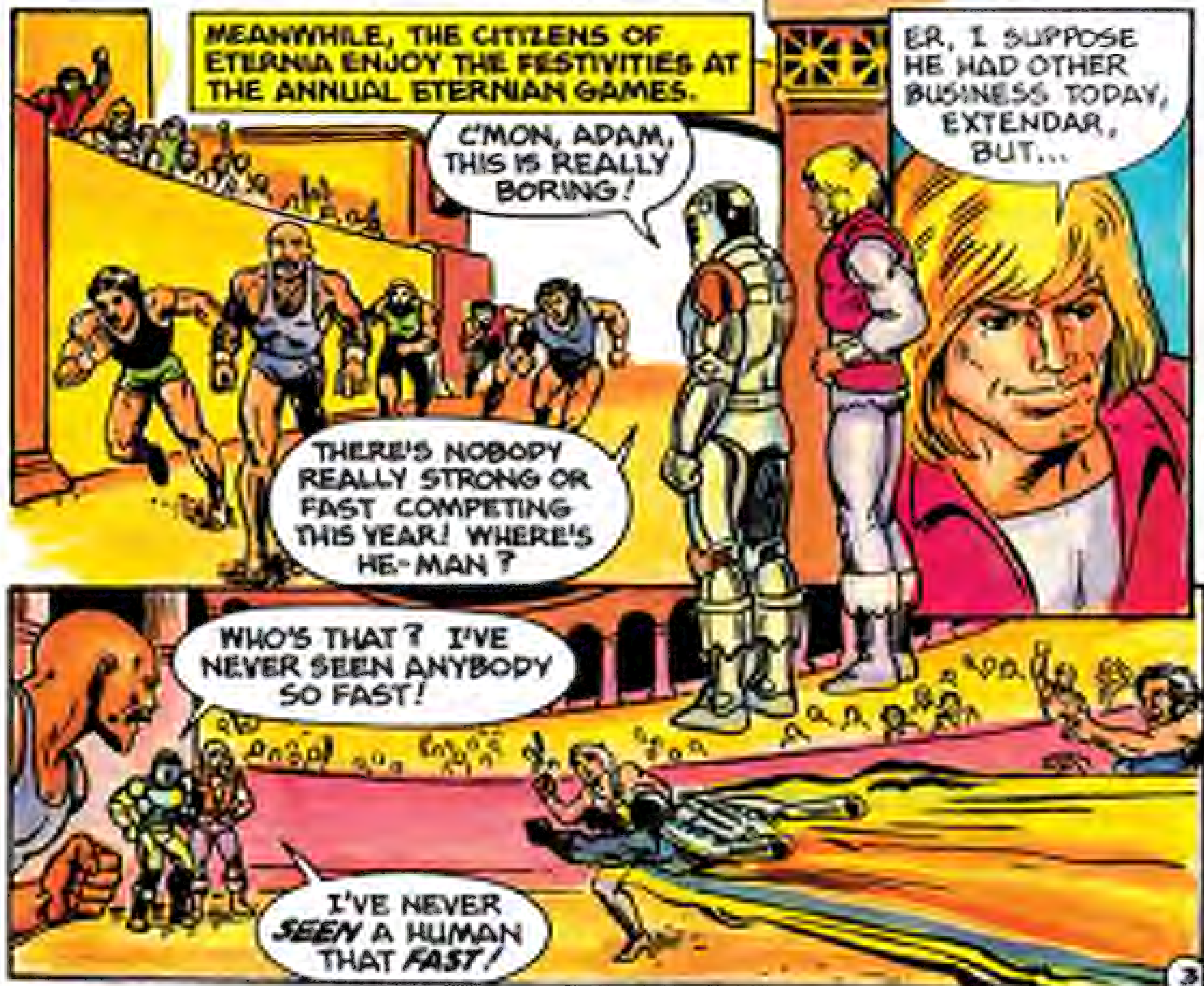
C'MON, ADAM, THIS IS REALLY BORING!

THERE'S NOBODY REALLY STRONG OR FAST COMPETING THIS YEAR! WHERE'S HE-MAN?

ER, I SUPPOSE HE HAD OTHER BUSINESS TODAY, EXTENDAR, BUT...

WHO'S THAT? I'VE NEVER SEEN ANYBODY SO FAST!

I'VE NEVER SEEN A HUMAN THAT FAST!

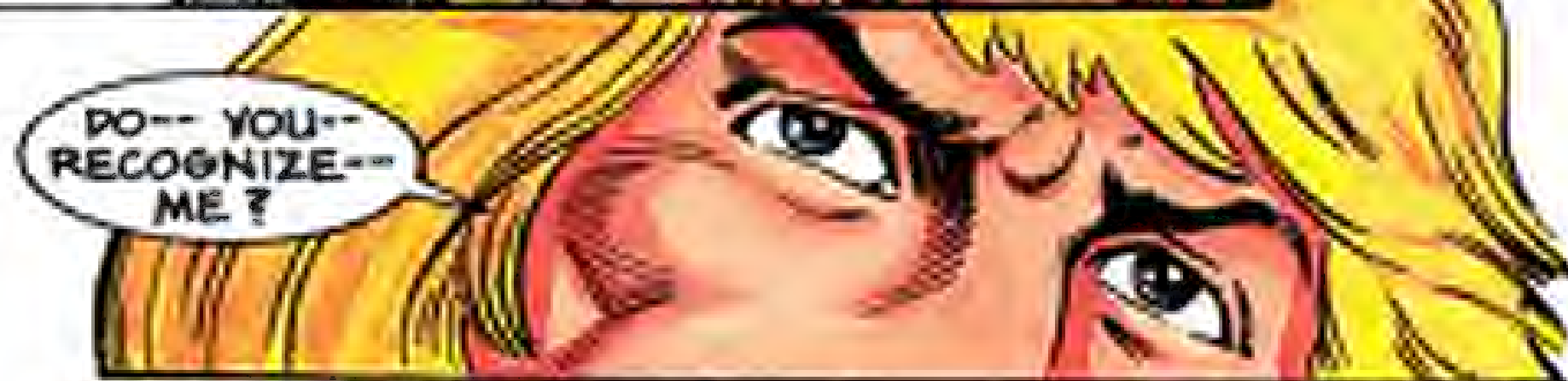














NOW
LET ME
RETURN THE
FAVOR-- BY
DESTROYING
YOU!



LOOKS LIKE I'M
GOING TO NEED YOUR
HELP, EXTENDAR...

...IN FIGHTING
OFF THE EVIL
HORDE!



B-BUT I'M
SO WEAK!
HOW CAN I
HELP?



THE WORDS HORDAK
TAUGHT YOU...
USE THEM!



AMBUSH
THEM!
NOW!

AND AS THE
EVIL HORDE
ATTACKS...



I AM EXTENDAR,
TOWER OF POWER!

EXTENDAR UNDERGOES
A STARTLING
TRANSFORMATION! HIS
MECHA-BOTIC LIMBS,
A RESULT OF HORDAK'S
EXPERIMENT, SUDDENLY
SHOOT OUT. EXTENDAR
IS TOWERING ABOVE
THE REST!

I CAN
FEEL THE
POWER
COURSING
THROUGH
MY
BODY!







IT'S OKAY,
EXTENDAR.
I'LL HANDLE
THIS ONE!

HORDAK'S GONNA AMBUSH
HE-MAN! GOTTA STOP HIM!



WITH ONE MIGHTY SWING, HE-MAN TRIPS UP
DRAGSTOR AND SENDS HIM CAREENING INTO
A CRASH!



MAYBE YOU ARE
STRONGER THAN MY
EXPERIMENTAL
WARRIOR,
HE-MAN...

BUT
YOU'RE NOT
AS MIGHTY
AS ME!



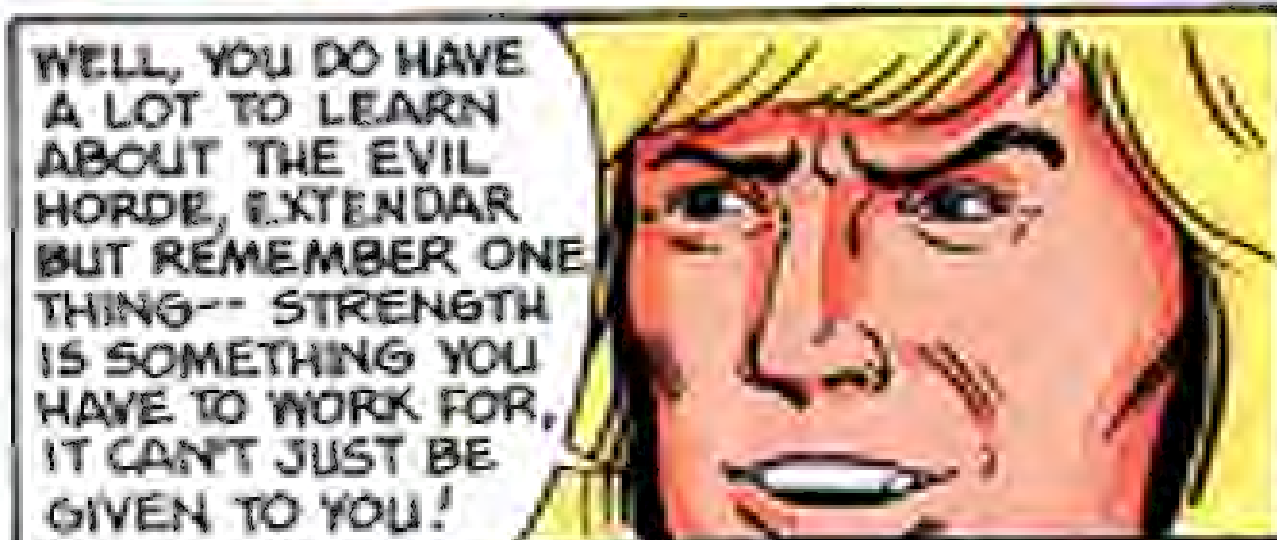
IN AN INSTANT, EXTENDAR
REACHES OUT TO SMASH A
PAIR OF PILLARS...



AND SENDS THEM CRASHING
DOWN IN FRONT OF HORDAK!

AIEEE!

13





You've had quite an illustrious career. Among other notable jobs, you served as art director for the Los Angeles Times Syndicate, you worked for Disney as a comic strip writer and designer, and you worked for DC Comics as group editor of creative services. Could you talk a bit about your career? What ultimately brought you to Mattel?

In *Raiders of the Lost Ark*, Indiana Jones said, "It's not the years, it's the mileage."

In my case, it's the years and the mileage... except that every part of my body doesn't hurt—virtually none, in fact—and I married my sweetheart toward the beginning of my story, instead of the end.

So, selling my Wayback Machine to the early eighties.

I worked on the MOTU minicomics earlier than I've ever previously discussed. I was thirty-one in 1985, and working as a production art/designer for a South Bay graphic artist studio, HobCo Arts, Inc. Most of their accounts were aerospace companies, like Hughes Helicopters, but they also had Mattel as a client.

I was the comics guy at HobCo, and they let me "paste up" the second series of MOTU minicomics. A "paste-up" (or "mechanical") was a board (heavy card stock or illustration board) that had type and art pasted onto it with glue or wax; these were used to make negatives and printers' plates. It was pretty cool to be working on a "real" comic, and the art had obviously been produced by comics pros.

This was a year or so before I got tapped to package the minicomics. Alfredo Alcalá produced the root series, and I didn't have anything to do with those. Alfredo was great; he could take the whole thing from beginning to end.

Anyway, I'd been involved with CAPS (Comic Art Professional Society, a Southern California comics group) for quite a while, had been on the board, was VP to Sergio Aragonés's post, then prez from summer '82 to summer '83. Mark Evanier was one of the founder/initiators of CAPS, so that's where we met and got to know each other. He was my comics godfather (in a good way).

One day, Mark called out of the blue and asked if I wanted to edit some comics for Mattel.

I was stunned. I'd never edited a comic in my life, and said so.

Mark said I'd be good at it.

I wasn't so sure and made him promise to bail me out when I got into trouble. He said okay, so I took the meeting.

The meeting was with freelance artist Errol McCaffry, who, on Mattel's behalf, had called Mark, looking for a comics editor. I still recall Errol describing our get-together as a "Japanese business meeting," which he defined as a lot of chatting about everything *except* the work, getting to know each other, talking about what we did and didn't like in comics, then hanging in about fifteen or twenty minutes at the end to discuss the project.

Errol told me he'd pass along my name and

contact info to Mattel art director Dan Cook. Dan worked on the MCMU packaging (and probably a lot more). He called me up, we arranged to meet at Mattel to chat, and he already had work in hand to give me. I think I expected the process to take longer, but he was ready to jump right in. In hindsight I'm not surprised, as deadlines were tight.

I know "editor" is the title I had on these books, but I was really a packager, somebody who was hired freelance by Mattel to put the books together using talent I found and hired. So ... Mattel paid me, I took my cut for editing and packaging, and I paid the freelancers. I didn't take much off the top for packaging, because there really wasn't much of a budget and deadlines were tight, which are two competing issues.

I'd never packaged comics before, so this was a brand-new experience, and it was frankly a little daunting, because I was the guy who had to get the work, schedule it, assign the pencils, inkers, letterers (except there ended up only being one letterer, Stan Sakai), and colorists, and get them to deliver on time. In short, I'd transformed from aspiring cartoonist to businessman.

I hired all my first creators from LATS, except for Charles "Skip" Simpson, with whom I'd worked at Hobo Arts. My first work began on what's described on the He-Man.org site as series 4. (I'll talk more about the books later, as well as the process we used to create them.)

For a few years, I was Mattel's go-to guy for all comics-related projects.

Early on, we produced the lenticular art for their Marvel's Secret Wars toys. (Lenticular art is made of two or more overlapping images that flicker back and forth from one to another when you change the angle of the art. There's a lens placed over the art to create this back-and-forth effect.)

We worked on the Princess of Power comics, as well as Bravestarr, Jace and the Wheel of Warriors, Mad Scientist (who was designed for us by animation industry vet Todd Kurosawa), and a few other smaller projects that have drifted off into history.

I packaged comic art for Mattel for three or four years, and stopped not long after I left LATS to work as a comic strip writer for the Walt Disney Company's Creative Services/Publications department.

The logistics to continue didn't work well for me or Mattel. While I worked at LATS, I'd show up at Mattel when it opened at 8 a.m. for a half-hour

meeting with Dan, then leave the South Bay at 8:30, take the Caltrans Pass shortcut to the 10 freeway, and get to work in downtown LA (more or less) on time at 9 a.m. I set up my appointments with creators for evenings after work and on weekends (and everybody understood not to call me before 10 a.m. so I could catch up on my sleep).

It was hectic, but we got the work done, mostly on time and always on budget.

I started work at Disney in the winter of '87, at the Burbank Disney lot in the Roy O. Disney building basement. (No, the basement didn't have any mice.) It was on the other side of the hill, and too far to meet with Mattel art directors on any workday and still get to work on time. When Mattel started up the New Adventures of He-Man minicomics, that really hit home, but a few other things had changed, too.

Dan Cook had left the company and moved to Florida. Tim Kipin, my best marketing contact, had moved on, too. And the new Mattel art director had contracted with other artists to work on the books. One of them was Errol McCarthy, and I was thrilled to see him finally working on the comics side of things, since that's something he'd always wanted to do (even though previously the comics budgets didn't come near the illustration budgets). So yay for Errol! We just touched base again after thirty years, so this current project is fostering a number of reunions.

Back to 1987. Since I couldn't get to the Mattel offices, we fiddled everything back and forth. This was all before e-mail and Internet, so it was really an expensive, cumbersome, and unifying process ... and that was the last project I produced for Mattel.

During your tenure at Mattel, you were the chief editor for most of the minicomics. What was that experience like? Could you share some of your memories of working on the minicomics?

We made it all up as we went along, figuring out a production process that made sense, creating schedules based on the deadlines, and problem solving as we progressed. We had numerous production hoops to jump through.

The scripts all came from Mattel, even the ones written by comic vets Steven Grant and Christy Marx. I'd aimed writers at Mattel, but that was mostly the end of my interaction with them on the comics, and they worked directly with Marketing

to write what was required. My end was "make the book from the script," and that was enough.

As I mentioned before, most of the people I initially hired were CAPS members. Again, this was all pre-Internet, so meeting with artists face to face and hand deliveries were an absolute must.

On the first series of books, I started with one writer, Larry Houston penciling, Michael Lee inking, Stan Sabul lettering, and Charles "Skip" Simpson coloring.

We needed to deliver the lettering on a separate overlay, because the book had to be produced in different languages, many of which took up more space than English.

I wasn't set up to produce color through one of the comics coloring houses that existed, like American Color. We didn't have the time or the money. Shipping would've been a nightmare and was also cost prohibitive. So we were being paid to produce full-color comics without a budget or resources to produce them traditionally (with cut color screens designating areas of flat color), and Photoshop wasn't yet even a twinkle in Adobe's eye. For that matter, I don't think there was an Adobe.

Now, that's a problem.

I'd always been a fan of Europe's blue-line color, and going in that direction solved a lot of logistical and budgetary problems. An added plus would be a unique aesthetic. Pained comics weren't yet the norm, at least not in the U.S.

For those who aren't familiar with the blue-line coloring process, remember, this is pre-Internet, computers, and computer color.

In Europe, the finished line art would get sent out for two pieces of film to be created, one a positive (black line on a clear cel) and the other a negative (clear-through line with black around it). The board would get swabbed with a special fluid, the negative would be placed on it, and then it was exposed to a particular type of light. The light would pass through the clear parts of the negative, and the exposed portion of the board would turn a light, nonphoto blue.

Colorists would then tape the clear film with the line art onto the board, perfectly registering the black and blue lines; the film was hinged at the top, so it could be lifted up and down to double-check results. The artist would then paint the color onto the board, constantly flipping back and forth to see

how the color and line art were working together.

To make the plates for color, the color-separation house shot the painted art as full color, and then shot the black line, and created separations of the four colors—black, cyan, magenta, and yellow. Just like we do today with the black line, the color underneath it would make the black print nice and rich, instead of flat and dead. (If you don't know what I'm referring to, try looking at older comics with flat color. You'll often see that large areas of black look flatter than the areas with color, like when Superman's blue hair prints under the black.)

Sorry for the color-production history lesson, but it's important to know this to understand how Skip invented his own variation on the process to color our comics.

The blue-line approach didn't work for Skip because the overlay cel shrunk a little when it dried. That meant the black line didn't match up to the blue line on the painting surface.

Skip's solution was brilliant.

He crossed pieces of a positive stat or velox (a high-quality line-art photo on photo paper) and the cel at the finished printing size. These registered. He glued the stat onto illustration board. The stat's surface wasn't good for painting, so he glued a piece of translucent paper—vellum, I think—onto the stat, making the line art gray.

Skip hinged each cel at the top of each page for registration and painted the color with gouache. Now, gouache is water based, so he learned to work really quickly so it wouldn't wrinkle the surface of the paper. Working at the smaller, actual printing size helped in this regard, and it also saved him a lot of painting time.

On a tangential point, Stan lettered the book onto vellum, keying the balloons and lettering to photocopies of the pencils. My memory of the process is sketchy here, but my recollection is that Skip shot the lettered vellum at the same reduction as the line art and color, creating cells for the lettering and balloons, just like the cells with the black line art. He painted white behind the balloons so the line art and painted color wouldn't show through, and hinged this from the bottom on top of the hinged line art. (Even if I've forgotten any hinging locations, this was the basic process.)

We had four weeks to produce the books, from pencils to finished color.

Eventually, Larry moved on to other stuff, as did



Michael, but they helped set the standard. After that, I worked with a lot of different artists. Some I gave their first professional comics assignments. Like Bruce Timm, who produced a lot of my favorite books. Others simply wanted the work, and I got to work with a lot of really nice and talented folks.

The stuff that sticks in my memory usually involves me getting in and out of a pickle.

For example, *Spiker Strikes*. Christy Marx wrote the script, Jim Stahl penciled, and Stan Sakai lettered. We all met at my Hollywood apartment to go over the finished pencils. Christy was and is a pal, and she wanted to see how the story had come out. I think this is one of the few times I ever had the writer around when I first saw the pencils.

Good thing, too.

I looked them over, got to the end, and realized we had a big problem. There were fifteen story pages, not fourteen.

I asked Jim what had happened. He said there was too much story to fit into fourteen pages, so he added a page. No change.

I still remain stunned over this anecdote.

The books were sixteen pages, including the cover and the Marvel cross-sell on the back. This left room for only fourteen story pages. Jim thought we could add a printed page or lose the cross-sell on the back.

Jim thought wrong.

You can't just add a page to a printing signature, there's no such thing as a seventeen-page stapled comic (unless something's glued in). Pagination and printing don't work like that. As a graphic artist and art director, Jim should've known that.

And you can't take out Marketing department cross-sell without asking.

Anyway, Christy and I combed through the book, looking for which page to cut, and we found one. I don't recall now whether it was between the existing story pages 1 and 2 or 9 and 10.

Christy wrote new transitional text to bridge the missing page (so well that I still can't tell where the cut happened), and Jim redraw one or two panels in the upper left-hand corner of the right-hand page.

It worked, and I haven't a clue what's missing from the comic. Somewhere out there, though, a lost *M.O.U.* page is still waiting for its moment of immortality.

Speaking of immortality, this is also the book where Christy christened a town Nordling, and Jim added a statue of me on story page 5. I remain deeply honored by this, though I've yet to visit the town.

You were the editor for the bulk of the minicomics. Which was your favorite and why?

I have a lot of favorites, for differing reasons.

Bruce Miller painted a minicomic-sized story-book—text with illustrations, rather than comics—and I thought it looked terrific. *M.O.U.*-wise, I think it was his masterpiece.

Also, there's a panel in *Escape from the Slave Pit*, penciled by Jim Mitchell, that brought a huge smile to my face. He-Man rises from the pit, covered in green, dripping muck . . . and I thought Jim really brought a lot of power to that image. I remember thinking that it was as good a comics image as I'd seen in *M.O.U.* to that point, and that the quality of it would hold up against any comic book being printed at the time. (Now you'll show it near the interview, and we'll see if my memory holds . . . and if anybody else agrees.)

Then there's the book with the cover that Marvel ended up having to obscure in the package, because too many parents complained about it. *Slave City*, with a cover featuring He-Man chained to the ground by both arms. A villain yanks back his head

by his hair and has a mace drawn back, ready to strike. Parents complained that it was too violent, but (sanguine in cheek) I don't know what they were talking about, and I'm sure the boys loved it.

There's something else I loved about that book. There wasn't a lot of story, so Larry asked if he could extend the fight scene, à la Jack Kirby. I said sure, and the fight really goes on much longer than any other MOTU fight scene I recall. After our first series, we didn't usually have this kind of room to wallow in the action, so I'm really fond of it. Considering the cover and interiors, I guess this would be the "gratuitous violence" comic with which Fredric Wertham would've had a field day.

On still a different note, I got to work with the great Mike Sekowsky on *Manhatten and the Menace of the Evil Horde!*

Mark Evanier called me up and told me Mike was looking for work, and I met with him soon after and handed him a script with reference. Right on deadline, I picked up the finished pencils . . . and was sort of stunned. It was so different from anything else we'd produced, and I was afraid Ron wouldn't like it.

I remember sitting in the conference room, with Ron skimming through the pencils. He said, "It's really different, but really well drawn."

We went to ink and color, and I breathed a huge sigh of relief, because Mike needed to be paid on delivery of pencils, whereas everybody else was paid after I received my check from Marvel.

What do you feel you brought to the Masters of the Universe mythology?

We integrated MOTU—went from white and cartoon to a multicultural.

By "we," I mean Larry Houston came up with the idea—I'll mention how in a moment—and the rest of us rolled with it.

The first scripts we got from Marvel were simply stories with the main characters. There was no intended cross-sell to new toys being produced. They were more like the Filmation animated shows.

On a tangential note, later, after the hugely positive response to the comics by kids, when Marvel marketing execs realized the kids were using the comics as part of their play patterns, that's when every new character in the comics was a toy with a vehicle. And that was fine, too, because these were

comics for characters that were toys.

On a second tangential note, I remember getting a note from Marketing on some pencils, where they wanted a vehicle in a panel featured more prominently. Gulp! After mulling a beat, I said, "I'll be happy to. Of course, these were drawn to be comic scenes, not illustrations. If you want to change the rate of pay from comics to illustration, we'd be happy to make that and any other change you want." Needless to say, Marketing didn't insist on us making these types of changes.

Back to answering this question . . .

So we had a story featuring a bunch of characters that had never been designed, weren't toys, and nobody cared about beyond the comic. After reading the script for *The Secret Liquid of Life!*, Larry called me up and asked for character designs. I said we didn't have any. He asked, "Can we make them black?"

I thought about it and said I'd get back to him.

I called Ron Cook and asked the same question, and Ron said, "I don't see why not."

So I called Larry back and said, "Sure."

On the next book, during a powwow, Michael asked if we could make the new characters Asian. That was *Double-Edged Sword*.

And we agreed to make the next group of characters Native American . . . except, of course, they weren't Americans, so it's really kind of Arcturian. That was the aforementioned and infamous *Slave Day!*

I think when we, as a culture, see increasing diversity, it becomes the new normal.

Masters of the Universe started mostly white (except for the oddly hued characters), but it ended up reflecting numerous real-world cultures, and I think, subliminally, that helps young people grow up to make their own new normal.

Do you recall any story lines that were planned but never made it to fruition? Was there ever a story you wanted to see told that never happened?

Yes. One.

Ron asked me if we could do a MOTU comic strip, and I said we absolutely could. I quoted a price to produce a one-week sample to show what we could do.

I was the art director at the Los Angeles Times Syndicate and had some very specific ideas about how to make a daily continuity-adventure comic



strip work, especially in that era of decreasing comic strip sizes. Most continuity strips at the time were three or four panels for dailies, and Sundays amounted to recaps of the week's worth of dailies or featured concurrent story lines that had nothing to do with the dailies. And the dailies moved through a story at a snail's pace, allowing for people who missed a day or two to still figure out what was going on.

First, I wanted more panels and more daily drama and excitement. Larry Houston had already shown that he could, through the use of tall thin panels and dynamic angles, capture a lot in a very small space. Visually, this is exactly what I wanted.

I tapped Christy Marx to write the sample, and she was completely onboard with what we wanted to do.

I seem to remember us agreeing to write this pic "method." In other words, we gave Larry a plot, he roughed out the strips, and then Christy added the dialogue. That was called the Marvel method, and it's the comics story layout and scripting method employed by Stan Lee, Jack Kirby, Steve Ditko, and hundreds of others.

This is the first and only time the story line was completely in our hands, entirely because it was just a sample.

So Larry delivered his first tryouts . . . and I was really disappointed. Three panels per daily, very static, and I asked him what had happened.

At the time, he was working at an animation studio, in the same office with Russ Heath. Russ was a comics great, a master. Larry had gone to Russ and asked him how to draw a daily strip, and Russ told him exactly how to do it, exactly how it was being done—exactly how it was no longer working. Because comic strips had gotten so much smaller in their print size that the results were, simply, old fashioned.

I said as much to Larry and told him what it was about his work that I wanted to see again. I pointed out that he could do anything he wanted within the dimensions of the strip. What Larry produced next was exactly what I'd been hoping to see from him. The strips were alive, vibrant, exciting.

Christy wrote the dialogue, Stan lettered, and Jim Mitchell inked. I wanted Jim because his finishing style was more illustrative and less traditional than what you'd expect to see in a comic strip or book.

Again, the results were exactly what I'd wanted. I showed the finished six dailies and Sunday strip to Ron, and he was thrilled with the results.

And then I gave him the budget. It wasn't a fortune, but producing a single strip was not too far off from what we charged for a minicomics page.

And Marzel passed. Eventually, they went in another direction with somebody else, and the strip only lasted a short time for a comic strip, about four years.

Often, you get what you pay for, and I really would've liked to have produced that syndicated comic strip, because I'm sure it would've attracted millions more fans to MOFI . . . and made its existing fans really happy.

Could you talk a bit about the Princess of Power minicomics? You were involved with those as well.

Ron Cook brought me in at the beginning of the line to produce the minicomics, but I don't recall if he was the actual art director. Maybe, maybe not.

For the first series, we produced comics similar to the MOTU line. Jim Mitchell penciled most of them, Stan Sakai lettered, and Skip Simpson colored. I don't remember who inked.

After the first batch of comics were picked out and sold with the toys, Marketing told us that girls really didn't like the comics. The perception was that the format was the problem, not the stories.

Personally, since we know full well that girls and women do like comics, I think the problem was more likely related to the stories and/or the presentation.

But we still had a problem to solve.

I was at Marzel for a meeting to discuss our options. I don't recall who suggested making them illustrated storybooks. But I do know that I suggested a picture book/comics hybrid, one that had never been done before.

I did the same thing a decade later at Disney Pub-

tinking. When I designed their Junior Graphic Novel format from an adaptation of the Aladdin comic by Bobbi J. G. Weiss, which was, I think, edited by her husband, David Cody Weiss, I'm crediting them on the Junior Graphic Novel because their contribution was integral to my process.

Working with "found art" has always been one of my strengths, so in crafting the Aladdin Junior Graphic Novel, I used art pulled from panels and full panels from the comic, created new layouts for how the story would work on the pages, and then added text to bridge the story gaps between the comics panels.

The results were labor intensive but unique.

A decade earlier, the idea was much simpler for She-Fat: One full-page illustration per page, with text to tell part of the story, and one, two, or no comic panels, usually with character dialogue, inset into the full-page illustration, placed either at the top or bottom, depending on where we needed the panels to fall in the story.

Also, I wanted to approach the inking differently, so we went with a more illustrative line—a thinner line inside shapes, and a heavier line outside shapes—again with the idea of moving away from a comics feel.

Jim Mairdel penciled all these, Todd Hatosawa is famous animation-industry vet now inked, Skip Simpson colored, and Mairdel went with type instead of lettering for the text and balloons. I think that might have been my suggestion, to get further away from a comics feel, and I was happy with the results.

We'd created a new format, and Marketing felt this hybrid was a better fit for the toys and the market.

Any additional words you'd like to share?

I've got two thoughts, the first funny and reflective of the process, the second more of a final thought.

Going back to the process, scripts came to us from Marketing preapproved, and there were budgets to be kept to. So, even when something had been missed, we'd fix it rather than start over.

For example, the infamous comic *Slave City* features my most creative solution to a problem.

Like so many stories before it, we got the script from Ron Cook, Mairdel's art director on the project, along with whatever new reference art we needed. Like previous comics in this series, this story fea-

tured characters that weren't necessarily toys. Larry Houston penciled, making up the characters as he went, Michael Lee inked, Stan Sakai lettered on an overlay, Charles "Skip" Simpson colored, and we delivered the final art to Ron.

The next time I was in, Ron brought out the art with a question from Marketing: Why didn't Zodaak, the villain in the story, look like the toy?

My response was "There's a toy?"

Famous last words, right? Many balls were dropped on that one.

The book needed to go to the printer, but the character in it didn't look like the toy, which is my definition of a problem.

There are a few things I'm good at, and I don't know where this particular talent comes from.

Some years ago, Cheri and I got three kittens, really small ones, two males and a female, which we named Sam, Puck, and Lily. Six months later, we took them in to get fixed. The vet looked them over and asked, "Where's the female?"

Lily had been so small that they hadn't seen the equipment, and it's not like Cheri and I ever hopped down there. So Lily was the proverbial "Boy Named Sue" (a hilarious song by Johnny Cash). And our problem: do we change his name after six months and confuse him, or keep it?

My epiphany on the way home: change the spelling of his name to LIT Lee, still pronounced the same.

Some decades earlier, here's what I'd proposed to Ron: "For a price, we can redraw the character in the book, and reprint all the relevant pages, but the book will be awfully late . . . or I can change the name of the character."

He went for it.

In the Mairdel conference room, Ron brought me the requested X-Acto knife (there's one for scraping, instead of cutting) and a triple-0 Rapidograph pen for inking.

The toy character's name was ZODAK.

I scraped the horizontal line off the top of the Z, making it an L, and connected the vertical and angled lines at the top of the K, making it an R.

Thus, LODAR was born, and time and money were saved.

On a final note, now is probably the best time to note how much of an impact Bruce Timm had on the MOTU minicomics.

I first met Bruce at the San Diego Comic-Con, back when it was still called the San Diego Comic-



Con, not Comic-Con International. It was still being held at the convention center, and Tom Lutz (colorist for *Green*, me, and a bunch of other people) told me he wanted to introduce me to an artist.

We went outside. Bruce, twenty-one years old, sat on the concrete, depressed. He'd shown his portfolio to Marvel and DC, and the editors told him his work was too cartoony and dismissed it and him out of hand.

I checked out his portfolio and was really impressed. His work reminded me of WHI Egan's. We felt it favored Jack Kirby, and I think we were both right. I mentioned that he really didn't need the little bit of crosshatch he used, that it obscured his nice line work, but that is, as I recall, the only critical observation I ever made to him.

I told him I'd give him a book. His first work was terrific, everything that followed was terrific, and he and Jim Mitchell were always first in my line for more work.

I have a real fondness for most of the artists who worked on the books. But I think Larry Houston, Jim Mitchell, and Bruce Timm set the standard for everybody else to follow.

Some decades later, during another Comic-Con in San Diego, I ran into Bruce at the Marriott. It was early—neither of us wakes up well—and we were both in the lower-level coffee shop, having breakfast with other people. We bumped into each other near the buffet, where I was probably loading up on more bacon and hash browns.

It was great to see him, but we barely chatted, and then he suddenly came back to me and remarked

how amazed he was that fans kept approaching him about his MOTU minicomics. He was truly surprised. Shocked even.

And I was, too, and still am.

But then, we created comics that might have been the first some kids ever read. We created new comics with new stories, so that kids could see in them the characters that were the toys they'd just added to their collections.

As Ron Cook once told me, each comic had a print run of six million (I think that was the number of millions, more than any other comic being printed in the world. It's still kind of hard to wrap my original hard drive around that).

I remember another time in the eighties, when Cheri and I were wandering through a Toys R Us, searching for toys that had my comics packed with them. I don't know how the conversation began, but Cheri happened to remark to a child's mother that I was the guy who made the comics that were in the toys.

The woman gave us one of those withering looks, her eyes narrowing with a cold, malevolent glint, and she said, "So you're the ones."

A badge of honor.

Yes, we were the ones. ❖



MASTERS OF THE UNIVERSE



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A PIT OF DARKNESS-- A DEEP, BLACK WELL--
REACHES FAR INTO THE CORE OF ETERNIA.
IT IS NOT A NATURAL CHASM; RATHER, IT HAS
BEEN FASHIONED BY
THE HANDS OF MAN...



...IF YOU CAN CALL THE
OWNER OF THESE SKELETAL
FINGERS A MAN!

SUDDENLY EMERGING FROM THE DAMP
DEPTHS OF THE WELL, WEBSTOR
SLITHERS UP THE METALLIC SHAFT. A
WEB CORD STRETCHES TAUT, BARELY
REACHING THE TOP OF THE WELL. AND
THERE WAITING IMPATIENTLY...

IT'S
ABOUT
TIME!



EYE OF THE STORM

PRODUCED EXCLUSIVELY
FOR MATTEL BY:
PENCILER- JIM MITCHELL
INKER- TOM LUTH
LETTERER- STAN SAKAI
COLORIST- TOM LUTH
EDITOR- LEE NORBLIND



BETHOLD THE AWESOME
MIGHT OF THE
STORMBRINGER!



A DARK POWER WELLS
UP INSIDE THE SHAFT AND
SPILLS OUT INTO THE SKY!



SOON IT SPREADS OUT AND
ENGULFS THE PLAINS OF ETERNIA!

EXCELLENT! LET'S
SEE HE-MAN FIGHT
THIS FORCE!



MEANWHILE, FAR AWAY FROM THE STORM... IT IS A SPORTIVE DAY IN ETERNIA. THE HEROIC WARRIORS ARE ENGAGED IN A LIVELY GAME OF GLO-DISK!



WHOOSH!





...AND ON A REMOTE HILLTOP FAR AWAY FROM THE PLAYING FIELD, A SINISTER PAIR OF EYES VIEW THE FIELD.

WITH MY INCREDIBLY POWERFUL SPYNOCLARS, I CAN WATCH EVERYTHING THAT GOES ON...

WITHOUT BEING SPOTTED MYSELF!

WHAT DO YOU SEE, MASTER?

AH! ETERNIA'S HEROES AT PLAY.



WELL, SOON THEY WON'T FEEL MUCH LIKE GAMES! MY STORMBRINGER WILL TAKE CARE OF THEM!
HA! HA! HA!

AS THE VIOLENT STORM GATHERS FORCE, A SHARP LOOKOUT SPOTS THE ONCOMING DANGER.



WHA...? WHAT COULD THAT FOUL SMELL BE?



...BUT IT IS TOO LATE! THE STORM IS BEARING DOWN ON THE HEROIC WARRIORS!







SNOUT SPOUT BRAVES THE STORM AND USES HIS POWERFUL HOSE NOSE TO BLAST AWAY WITH HIS MIGHTY SPRAY!



SNOUT SPOUT'S SUPER JET SPRAY DOUSES THE EVIL FLAMES OF THE STORM!



WE'RE SAFE!
THE STORM'S
DYING
OUT!

HURRAY,
SNOUT
SPOUT!



BUT THE STORM HAS NOT
YET SPENT EVERY BOLT OF
LIGHTNING...





SNOUT SPOUT BRINGS THE WIND RAIDER INTO A DIVE AND OPENS UP WITH A SALVO OF HIS OWN!

GAAAKK!

THE WATER BLAST DOUSES WEBSTOR AND SENDS HIM FLYING!

WE'RE OUTNUMBERED, WEBSTOR! RUN! I'LL FACE YOU ANOTHER DAY, HE-MAN!

WHEN THE WEATHER CONDITIONS ARE MORE TO MY LIKING!

BUT WEBSTOR ISN'T QUITE DONE!

I MUST GET HE-MAN! I MUST!

JUST IN TIME, SNOUT SPOUT BRINGS
HIS WINDRAIDER IN LOW AND GRABS
THE DASTARDLY WEBSTOR OFF HIS FEET!









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DEEP IN THE HEART OF SNAKE MOUNTAIN, SKELETOR AND HIS EVIL HENCHMEN HATCH A NEW PLOT TO HARASS THEIR ENEMIES.


AND HERE IS WHERE THEIR HERDS GRAZE. IF OUR PLAN WORKSSS, THE HERDS WILL BE DRIVEN OFF AND THE CROPS WILL BE DESTROYED!

WONDERFUL! THE CITIZENS OF ETERNIA SHALL SUFFER SLOWLY! HE-MAN WON'T BE ABLE TO HELP THEM BECAUSE HE, TOO, WILL BE TOO **WEAK** FROM HUNGER!


WE ARE READY NOW, MASTER.

**THE
FASTEST
DRAW
IN THE
UNIVERSE**

PRODUCED EXCLUSIVELY FOR
MATTTEL BY:
WRITER- STEVE GRANT
PENCILER- ANDY HOSBUNG
INKER- GARY BRADY
LETTERER- JIMMY LEE
COLORIST- CHARLES SIMPSON
EDITOR- LEE AORPLING



THEN GO! BEGIN YOUR FIENDISH WORK AND SEE THAT YOU DO NOT FAIL, KOBRA KHAN, OR I'LL TURN YOU INTO A PAIR OF SNAKESKIN BOOTS!



HA! HAR! THAT'S A GOOD ONE, BOSS!

AND YOU WILL
BECOME A BEAST-SKIN
RUG IF I'M NOT SATISFIED
WITH YOUR WORK!



NO MORE FACE-TO-
FACE BATTLES WITH
HE-MAN. FROM NOW
ON, I'LL BE MORE
DEVISUS THAN THAT.
TODAY, HUNGER
TAKES HOLD IN
THE FLATLANDS
OF ETERNIA!



SOON ALL OF CASTLE GRAY-
SKULL'S DEFENDERS WILL
BE TOO WEAK TO
WITHSTAND ME!



SEVERAL DAYS LATER,
TWO FRIENDS ARE
TAKING A HOLIDAY.

IT'S GOOD TO
BE IN OPEN
COUNTRY AGAIN,
ORKO. I COULD
HIKE FOR--



IT LOOKS LIKE
A TRAP OF
SOME KIND.
BETTER CHECK
IT OUT.







AS EVENING FALLS, TALES ARE TRADED OVER THE CAMPFIRE AS OLD FRIENDS CATCH UP ON THE RECENT EVENTS IN ETERNA...

...AND THAT'S THE LAST TIME I BATTLED SKELETOR. THINGS HAVE BEEN PRETTY QUIET LATELY... ALMOST TOO QUIET. SO TELL ME, WHY HAVE YOU SET ALL THESE TRAPS?

WELL, SOMEBODY'S BEEN SPOOKIN' THE HERDS HEREABOUTS. THEY BEEN CHARGIN' AND STAMPEDIN' EVERY WHICH WAY AND THEY'RE TEARIN' UP THE CROPS SOMETHIN' FIERCE. THE VILLAGERS ASKED ME TO LOOK INTO IT. SHUCKS, I GUESS THEY HEARD I USED TO BE A LAYMAN.









SUPPENLY, RIO BLAST UNDERGOES AN AMAZING TRANSFORMATION.



WOW! LOOK
AT ALL THOSE
GUNS!



YEE-HAW! MOVE
ALONG LITTLE
DOGIES!







HIGH UP ON A NEARBY RIDGE STANDS HE-MAN'S ANSWER. KOBRA KHAN AND BEAST MAN WATCH WITH DISGUST AS RIO BLAST CALMS THE HERD!



SSSTILL, IF WE CAN DISPENSE WITH HE-MAN AND HIS FRIENDS, WE CAN DO AWAY WITH THE CATTLE AND SSSTARVE THE NEARBY VILLAGES...



THAT YOU'RE
ABOUT TO MEET
YOUR FATE? IS
THAT IT?
HE-MAN?



I SHOULD
HAVE *KNOWN*
THAT
SKELETOR'S
FIENDS
WOULD BE
BEHIND ALL
THIS!



HE-MAN!
LOOK OUT!



AAARGH!

WHILE KOBRA KUAN DISTRACTS
HE-MAN, BEAST MAN ADVANCES
FOR A SNEAK ATTACK!



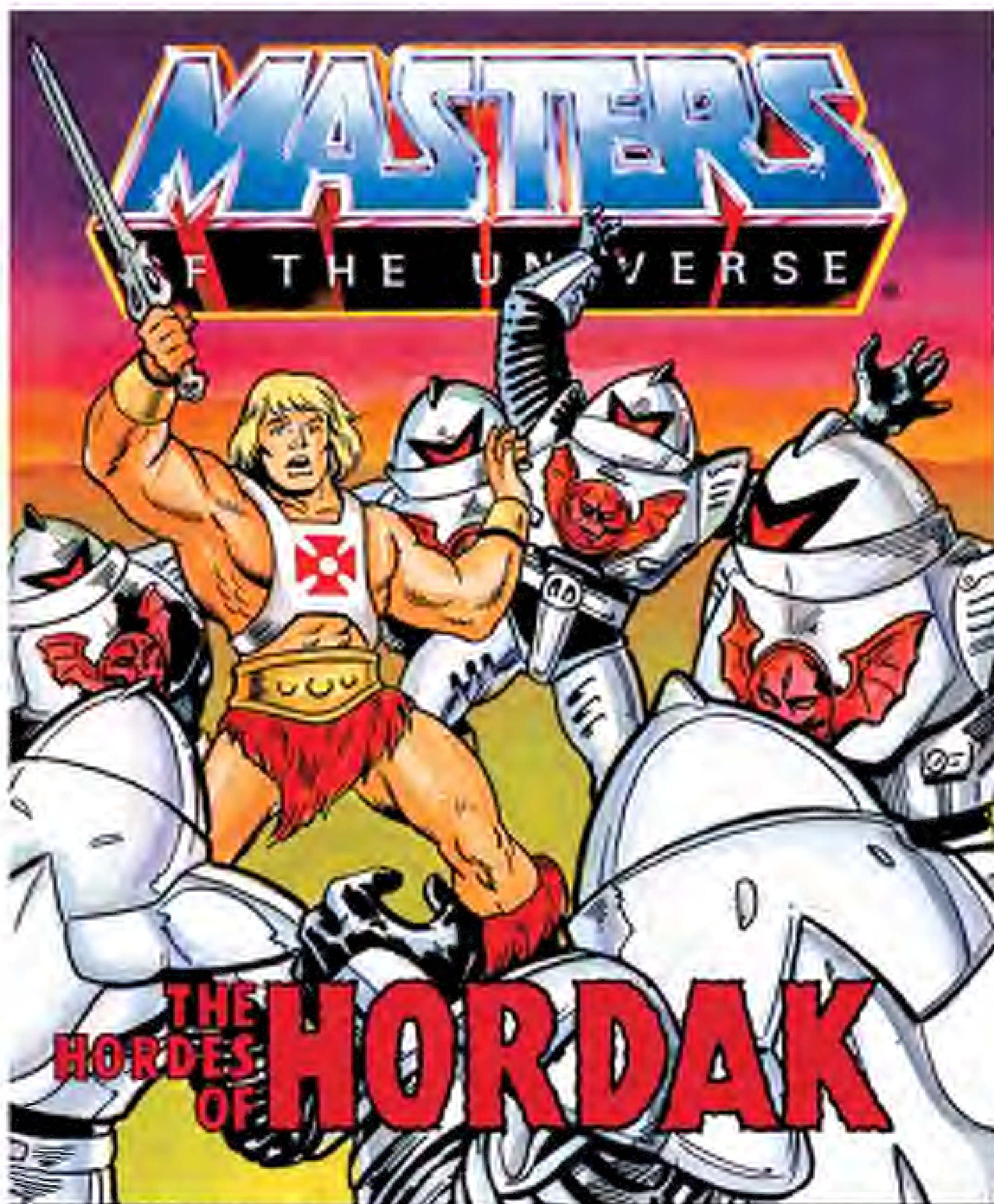
KA-THWONG!











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THE HORDES OF HORDAK

ON THE GOLDEN ISLES OF ETERNIA, PRINCE ADAM SPEAKS TO THE HEROIC WARRIORS OF ETERNIA...

HI! HE-MAN COULDN'T BE HERE SO HE SENT ME!

PRODUCED EXCLUSIVELY FOR MATTEL BY: WRITER-STEVEN GRANT, LAYOUTS-PETER LADNER, PENCILS-POD GRANT, INKS-BRUCE GUNN, LETTERING-STAN SAKAI, COLORS-CHARLES SIMPSON, EDITOR-LEE NORBLING



WE'RE HERE TO FIGURE OUT BETTER WAYS TO DEFEND ETERNIA AGAINST MENACES LIKE HORDAK AND SKELETOR.



RIGHT! PRINCE ADAM HAS A GOOD TIME WHILE WE DO THE DEFENDING.



SHHH!



SY-KLONE CAN TELL US ALL ABOUT ETERNIA'S NEWEST WEAPONS...



THANK YOU, ADAM. ARE YOU READY TO DEMONSTRATE THE BLASTERHAWK?

SURE. IT SOUNDS LIKE FUN.



THIS IS ONE OF
THE MOST IMPORTANT
WEAPONS IN OUR
ARSENAL --

FOOLS! THEIR
WEAPONS MEAN
NOTHING TO --



-- HORDAK!
MASTER OF
ETHERIA!



HORDAK?
WHAT'S HE
DOING HERE?



I'VE COME TO RULE YOUR
WORLD, INSECT! FIRST I'LL
DEAL WITH PRINCE ADAM!



HELP! HE'S
BLOWING ME
OUT TO SEA!

ADAM!
OH, NO!



WITH HURRICANE FORCE, HORDAK WHIRLS AROUND...

AND ANYONE ELSE FOOLISH ENOUGH TO GET IN MY WAY!



KNOCKING SY-KLONE OUT!



YOU FIEND!
ADAM WAS NO THREAT TO YOU!
AND WHY ARE YOU TAKING SY-KLONE?



YOU'LL NEVER CONQUER US!
HE-MAN WILL STOP YOU!

SY-KLONE HAS SPECIAL POWERS... POWERS THAT NOW BELONG TO ME! AS FOR ADAM, I'D HAVE TO DISPOSE OF HIM ANYWAY—WHEN I CLAIM ETERNIA'S THRONE!



HE-MAN— AND YOU— WILL BE MUCH TOO BUSY TO BOTHER ME! MY HORDE TROOPERS WILL SEE TO THAT! HA! HA! HA!





MEANWHILE, OVER THE OCEAN OF GNARL...



IF I HIT THE SEA, I'M DONE FOR!

I'D BETTER WHISTLE FOR MY JET SLED!



AND SINCE PRINCE ADAM CAN'T DO MUCH AGAINST HORDAK, I'D BETTER BECOME SOMEONE WHO CAN!



BY THE POWER OF GRAYSKULL-- I HAVE THE POWER!



THAT WAS CLOSE!



I WONDER WHAT HORDAK IS UP TO?

WHY DID HE KIDNAP SY-KLONE? THERE'S ONLY ONE PLACE TO FIND OUT--

--ETHERIA!

5



AND ON HORDAK'S
HOMELAND...



ISN'T IT WONDERFUL? MY MACHINE
PULLS MATTER RIGHT OUT OF THE
GROUND, AND FORMS IT INTO THE
PERFECT WARRIORS!

MY HORDE TROOPERS! SOON
I'LL HAVE THOUSANDS--
MAYBE MILLIONS-- AND THEY
WILL CRUSH ETERNIA
FOR ME!



I DOUBT IT/
WHY DID YOU BRING
ME HERE?



THAT YOU WILL NEVER
KNOW! I'M SENDING
YOU TO A NEW WORLD--

-- WHERE NO BEING
CAN SURVIVE!



IF YOU AREN'T
NICER TO YOUR
GUESTS, HORDAK--

6









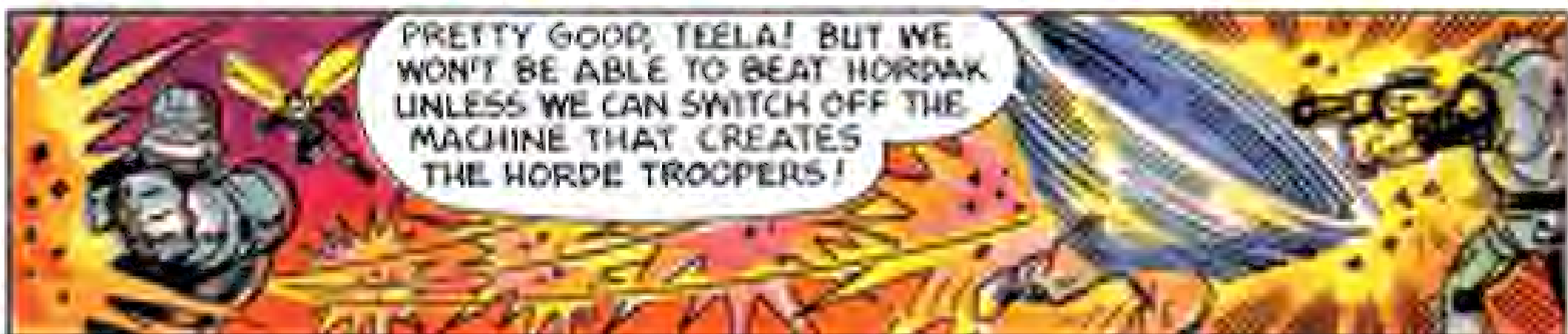
AIM FOR THE CHEST PLATES ON THE HORDE TROOPERS!



I SEE WHAT YOU MEAN!



HOW'S THAT FOR TRICK SHOOTING?



PRETTY GOOD, TEELA! BUT WE WON'T BE ABLE TO BEAT HORDAK UNLESS WE CAN SWITCH OFF THE MACHINE THAT CREATES THE HORDE TROOPERS!



SY-KLONE'S RIGHT! THAT MACHINE MUST BE DESTROYED!



NO! COME BACK! YOU'LL NEVER MAKE IT ALONE!



IT'S NOT POSSIBLE! MOMENTS AGO, THEY WERE BEATEN - - AND NOW... NOW... CAPTAIN! STOP HE-MAN! THAT'S AN ORDER!

H-H-H-HE-MAN?

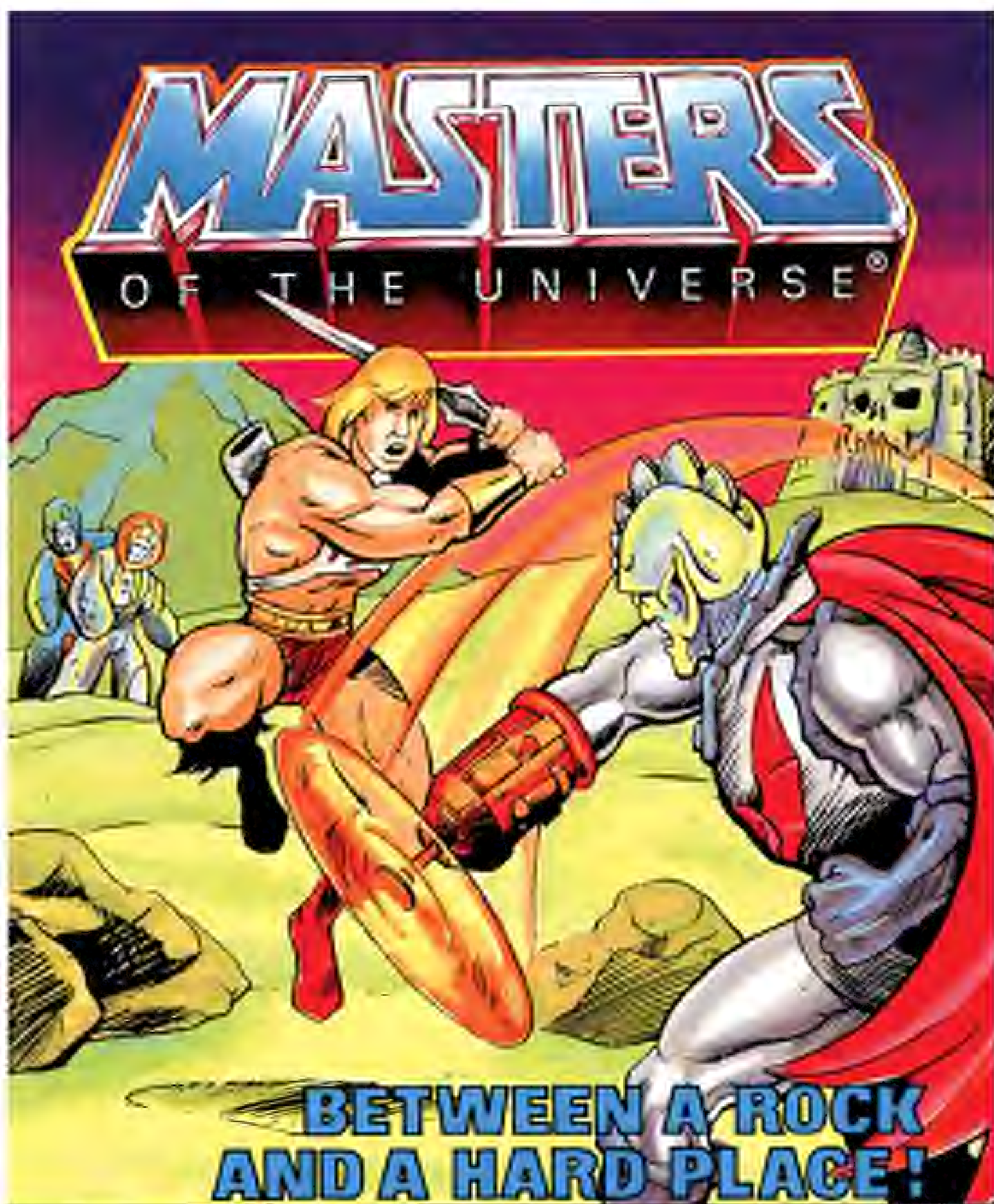












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GOOD
CITIZENS! LET
THE FESTIVITIES
BEGIN!

EACH YEAR AT KING RANDOR'S BIDDING, ALL ETERNIA
GATHERS TO CELEBRATE THE BOUNTY AND RICHNESS
OF THEIR FAIR LAND! HONORED GUESTS, THE
HEROIC WARRIORS LAY DOWN THEIR ARMS AND
JOIN IN THANKSGIVING-- EVER ON THEIR GUARD,
FOR EVIL COULD LURK CLOSE AT HAND.

TEELA,
WHAT HAVE
YOU TO
REPORT?

NO SIGN OF
TROUBLE YET,
FATHER. BUT
PERHAPS WE
SHOULD
CHECK...

PRODUCED EXCLUSIVELY FOR
MATTTEL BY:
WRITER- TINA HARRIS, JIM MITCHELL
PENCILER- JIM MITCHELL
INKER- TOM LUTH
LETTERER- STAN SAKAI
COLORIST- CHARLES SIMPSON
EDITOR- LEE NORDLING
ART DIRECTOR- RON COOK

**BETWEEN A ROCK
AND A HARD PLACE!**







MEANWHILE, AT THE ROYAL PALACE, ORKO DELIGHTS KING RANDOR AND HIS GUESTS WITH MAGIC...



WITH BUT A WHISPER, ORKO ALERTS PRINCE ADAM TO THE DANGER LURKING BEYOND THE PALACE WALLS, AND THE PRINCE SPRINGS INTO ACTION...



TEELA! TAKE CARE OF ORKO. THERE'S SOMETHING I HAVE TO DO!



RUSHING FROM THE PALACE, ADAM DRAWS HIS POWER SWORD.



I HAVE THE POWER!



WITH NO HEROIC WARRIORS TO STOP HIM, HORDAK REACHES HIS DESTINATION QUICKLY.





MANTISAUR, RIP THE JAWBRIDGE FROM ITS HINGES!

GRAYSKULL AND ETERNIA SHALL SOON BE MINE! HA! HA! HA! HA!

ROKKON AND STONEDAR SPRING INTO ACTION!



LEAVE THIS PLACE, HORDAK!



HA! HA! PUNY WEAKLINGS!

TRY ON MY COSMIC CAGE!

WE'RE TRAPPED!

SUDDENLY, ETERNIA'S HEROIC GUARDIAN APPEARS ON THE SCENE!



DANGER! DANGER! TWELVE O'CLOCK HIGH!

BLASTED HE-MAN!

HORDAK, I GIVE YOU FAIR WARNING. TAKE THIS BEAST OF YOURS AND LEAVE ETERNIA AT ONCE OR...

DON'T BORE ME WITH YOUR IDLE THREATS. THAT WIND FLAPPER OF YOURS IS NO MATCH AGAINST MY MIGHT!



MANTISAUR, BREACH THE JAWBRIDGE... NOW!



BUT THE INSECT ATTACK HAS BEEN NO MORE THAN A CLEVER RUSE, GIVING HORDAK THE CHANCE TO HIT HE-MAN FROM BEHIND!



BLIND-SIDED!
CAN'T REGAIN
CONTROL...

GOING
DOWN!



MANTISAUR,
ATTACK!
TEAR HE-MAN
LIMB FROM
LIMB!



A
THUNDER
PUNCH IS
MY ONLY
CHANCE!



FOR ETERNIA!
HERE GOES!



NOW IT'S
YOUR TURN,
HORDAK!



GET DOWN
HERE AND
FIGHT LIKE
A MAN!



BEHOLD MY
HURRICANE
POWER!

I'LL CUT
YOU DOWN TO
SIZE, FOOL!



I'VE HAD
ENOUGH
OF YOUR
MISERABLE
PROPELLOR
FOR ONE DAY,
THANK
YOU!

WHY
YOU!

SNAP!

PERHAPS YOU'D LIKE A TASTE OF MY THUNDERBALL MACE!



DOOMP!



NO! THE POWER SWORD! HE'S KNOCKED IT FROM MY GRASP!



MY WORK IS ALMOST FINISHED!

WITH THE POWER SWORD IN MY POSSESSION, CASTLE GRAYSKULL SHALL BE MINE AND ALL ETERNIA WITH IT!



HORDAK UNLEASHES HIS THUNDERBALL MACE AND SEIZES THE POWER SWORD!



HE-MAN! YOU ARE DEFEATED!

THE POWER SWORD RISES
AND WITH A BRILLIANT
FLOURISH OF LIGHT,
DISINTEGRATES HORDAK'S
MACE!

MY EVIL EYES
DECEIVE ME!

IT
CANNOT
BE!

INDEED, THE POWER
SWORD HAS A LIFE
OF ITS OWN!

YOUR VILE WEAPONS
ARE AS NOTHING
AGAINST IT! THE BATTLE
IS OVER HORDAK!

WRONG, HE-MAN!
WITH MY KINETIC
SHIELD, I SHALL
DEFLECT ITS BLOWS
AND USE ALL MY
POWER TO
DESTROY YOU
BOTH!

MEANWHILE,
EVIL-LYN
APPEARS ON
THE SCENE
VIA HER
TIME-SPACE
VORTEX.

ARE YOU
ALIGNED WITH
HORDAK!

FOOLS!...

IT'S
EVIL-LYN!

I AM ON NO
ONE'S SIDE BUT
MY OWN!

WITH A GESTURE FROM EVIL-LYN,
HORDAK'S COSMIC CAGE
DISINTEGRATES, AND THE ROCK
PEOPLE ARE FREED.

NOW USE YOUR
FREEDOM TO BRING
DOWN THAT
TREACHEROUS
BEAST,
HORDAK!



HE-MAN HAS HIS HANDS FULL
WITH HORDAK'S KINETIC SHIELD.

STRIKE AS
YOU LIKE,
HE-MAN...



MY SHIELD
WILL WEAR YOU OUT
AND DRAIN THAT
WRETCHED SWORD OF
ALL ITS POWER!

I
THINK NOT,
HORDAK!

TAKE
THAT!



AND
THAT!

I TELL YOU,
HE-MAN, YOU
WILL FAIL!



ROKKON!
STONEDAR!

NOW!

YOU'RE
BLUFFING,
HE-MAN!



HE-MAN
NEVER
BLUFFS!

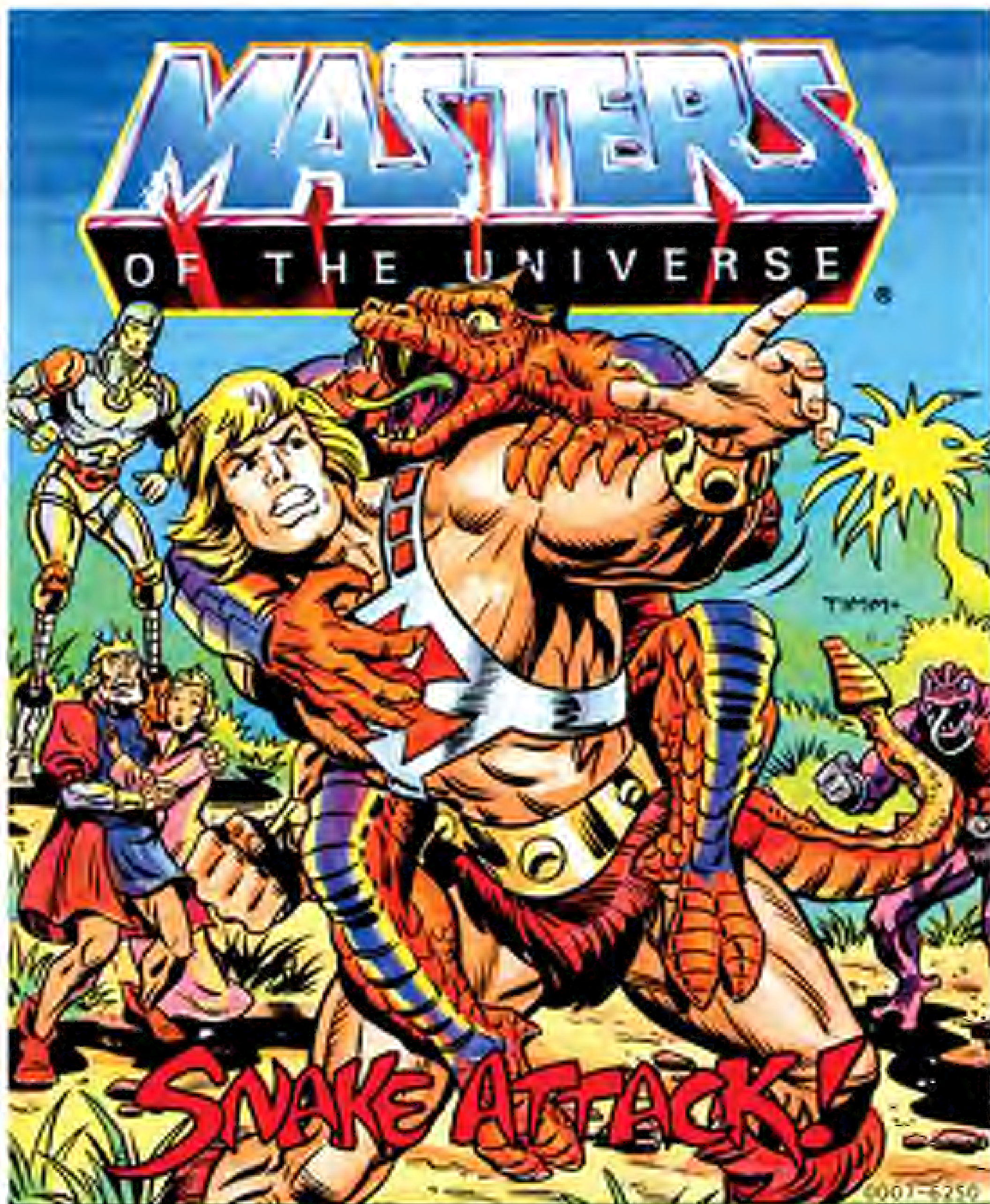
MY KINETIC
SHIELD!
NOOOO!

WHAT?!
HOW DID
YOU TWO ESCAPE
MY CAGE?

HE-MAN THRUSTS HIS
POWER SWORD INTO
HORDAK'S SHIELD,
FRACTURING IT!







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YOU CAN'T
ESCAPE TUNG-
LASH... OR...

UH-OH!



HELLLPP!

DON'T RUN AWAY,
TUNG LASHOR! WE
HAVE SO MUCH TO
TALK ABOUT!



RATTLE!

WHAT'S
THAT
SOUND?



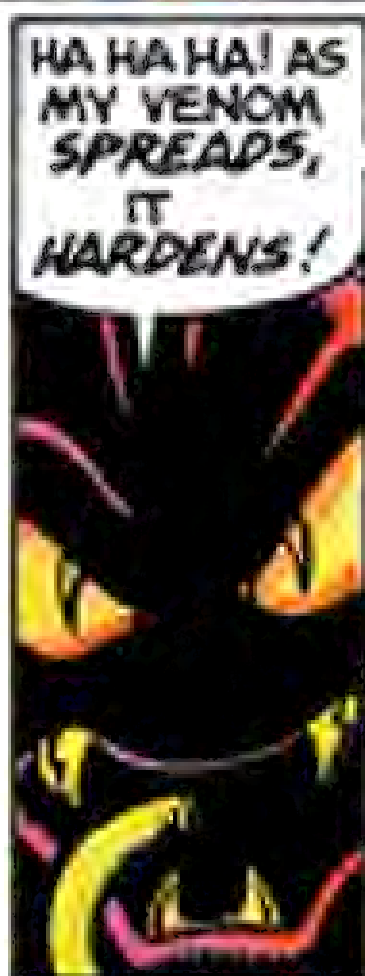
RATTLOR'S BATTLE
RATTLE ALWAYS
RATTLES BEFORE HE
STRIKES! YOU FELL
RIGHT INTO OUR
TRAP!



RATTLOR
WILL KEEP
YOU
BUSY--



WHILE MY
VENOM STOPS
YOU FOR
GOOD!







THAT CRACK GAVE ME
JUST ENOUGH ROOM
TO MOVE-- AND
TO BREAK FREE!

COME ON! WE'VE GOT TO SAVE
MY P-- THE KING AND QUEEN!
WE CAN'T LET RATTLOR AND
TUNG LASHOR REACH SNAKE
MOUNTAIN WITH THEM!

WE'LL NEVER
CATCH UP TO
THEM IN TIME!



TRUE! BUT WE
CAN REACH CASTLE
GRAYSKULL!



THE HOME OF
THE
SORCERESS?

WE'LL GRAB SOME
STILT-STALKERS-- AND
I'LL EXPLAIN ON THE WAY!



SOON--

WE DID IT, RATTLOR!
WE CONQUERED
ETERNIA!

KING HISS
WILL THINK WE'RE
WONDERFUL!
MAYBE HE'LL MAKE
ME HIS RIGHT
HAND VIPER!

I CAN'T WAIT TO LAUGH IN SKELETOR'S FACE! HE THOUGHT WE COULDN'T DEFEAT HE-MAN!



WHO KNOWS? MAYBE HE WAS RIGHT!

HE-MAN-- ON STILT-STALKERS! AND THE OTHER HERO!

LOOKS LIKE THE SORCERESS / SPACE-WARP GOT US HERE JUST IN TIME!



NOW YOU KNOW WHY SKELETOR DOESN'T USE THIS FLYING DISK-- NO SEAT-BELTS!



AIEEEE!

THE KING AND QUEEN ARE SAFE, HE-MAN! LET'S GET OUT OF HERE!



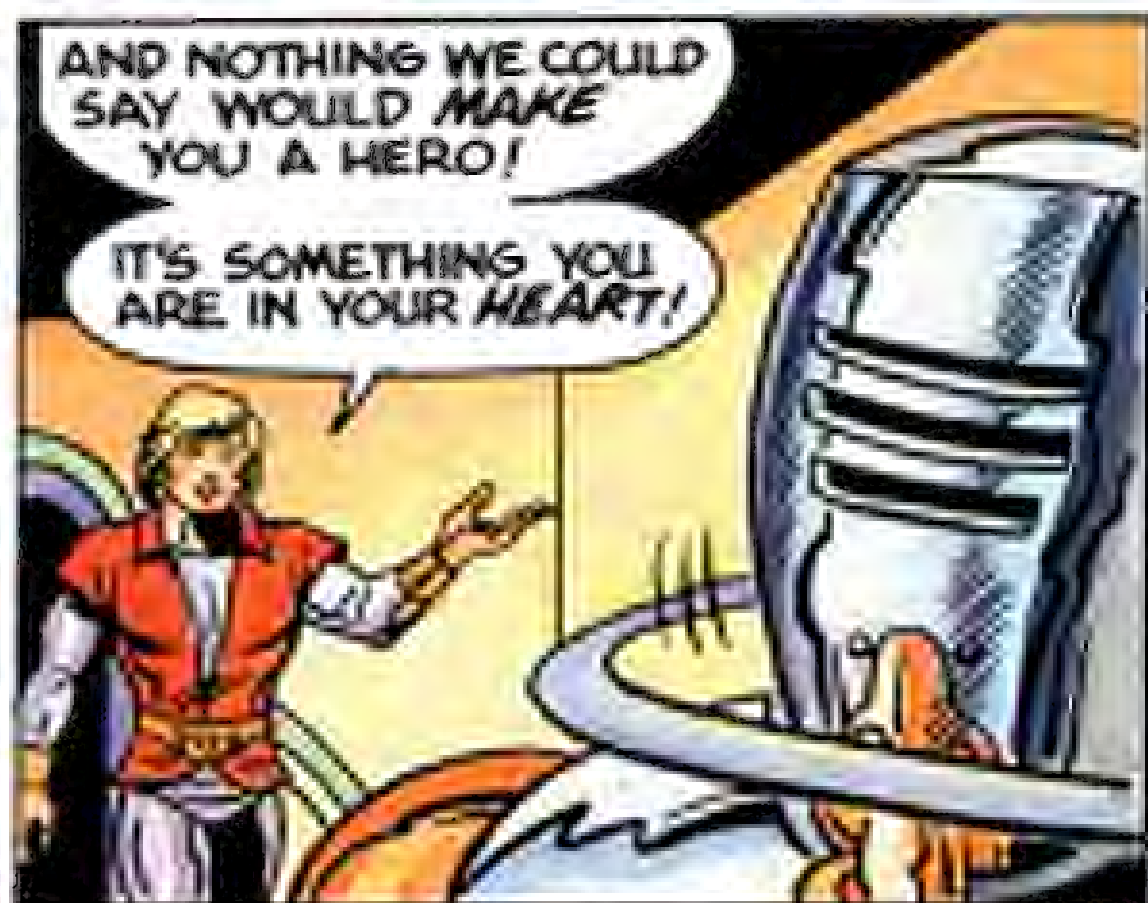
NO ONE LEAVES! YOU'RE ALL MY PRISONERS!



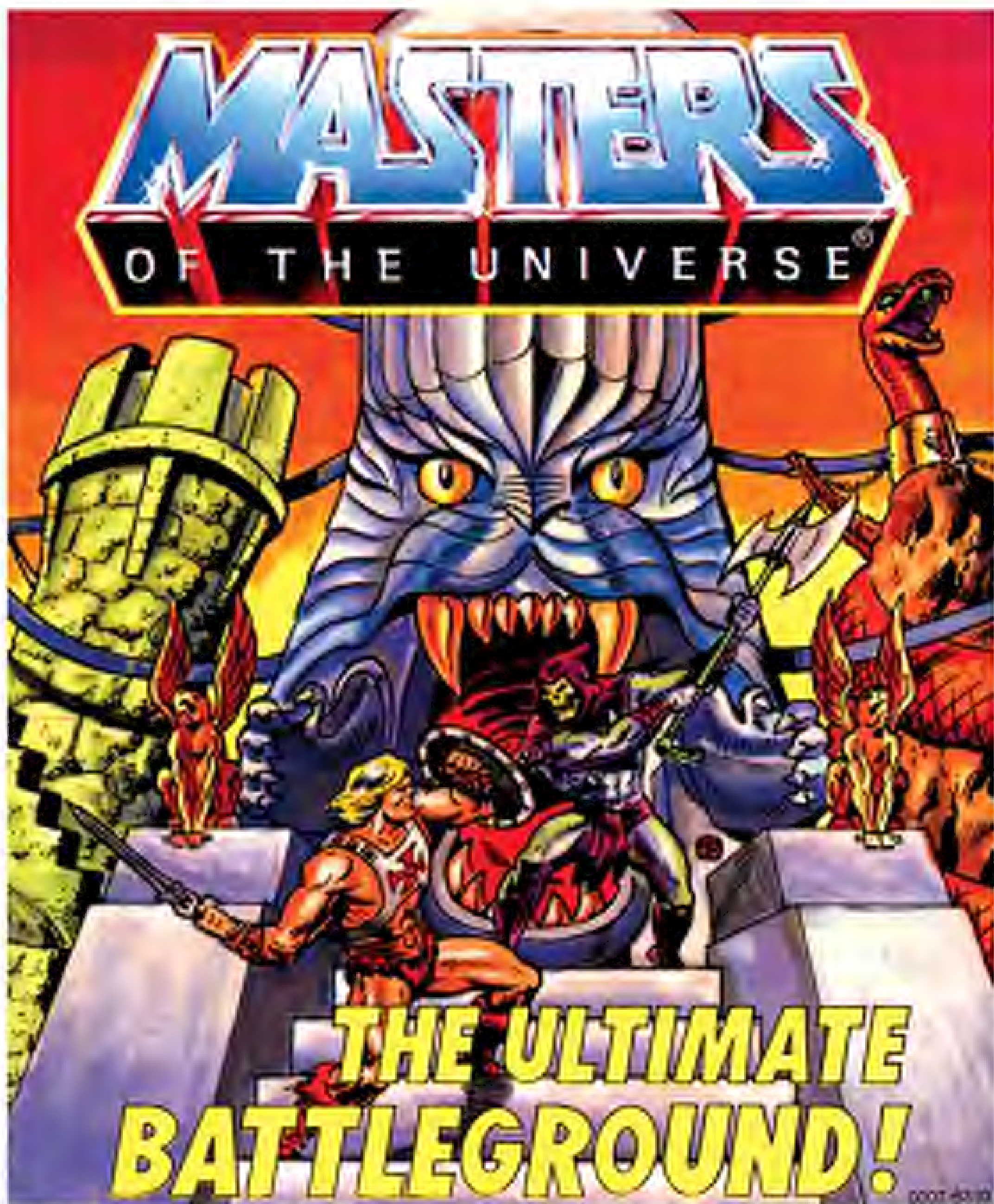
OUR FRIENDS HAVE OTHER IDEAS, EXTENDAR!











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INDEED! FOR, HIGH ATOP
SNAKE MOUNTAIN...

KRAK!

BOOM!



JUST AS YOU SAID, BY
COMBINING OUR POWERS,
WE CAN RAISE THE
THREE TOWERS OF
ETERNIA, WHICH THE
ANCIENTS SANK
LONG AGO!



POWER WHICH I
WILL USE TO
DESTROY YOU!



HA!

IT'S
WORKING,
SKELETOR!

YES, KING
HISS, AND WITH
THE TOWERS
COME THE SECRETS
OF ULTIMATE
POWER!



NOW, KING
HISS...



... THE
TIME HAS
COME!

THE GROUNDS SEEMS
TO MOAN AS IT
SPLITS AND PARTS!

* It is assumed that the Three Towers are made from Dark-Crystal.

* For artistic reasons, it is assumed that the Dark-Crystal and Snake Mountain are suddenly located very close to each other.

THEY RISE FROM DEEP BENEATH THE EARTH...

CENTRAL
TOWER!

VIPER
TOWER!

GRAYSKULL
TOWER!

AND NOTHING IN ETERNA
WILL EVER BE THE SAME AGAIN!

FOR THESE TOWERS ARE...

THE ULTIMATE BATTLEGROUND

BRUCE
TIMM
ARTIST

CHARLES
SIMPSON
COLORIST

PHIL
WHITE
WRITER

STAN
SAKAI
LETTERER

LEE
NORDLING
EDITOR





SOON, INSIDE
CASTLE
GRAYSKULL...

THERE IS MUCH
YOU DO NOT KNOW
ABOUT OUR
PAST...



...INCLUDING
THE THREE
TOWERS OF
ETERNIA!

EONS AGO, BEFORE CASTLE
GRAYSKULL, THERE STOOD
GRAYSKULL TOWER... A
SYMBOL OF GOODNESS!



"THERE STOOD ALSO VIPER TOWER,
A SYMBOL OF ALL THAT IS EVIL!"



"BETWEEN THE TWO, YET
EVER CONNECTED,
STOOD CENTRAL TOWER.



"CENTRAL TOWER HELD
POWER, BOTH GOOD AND
EVIL, DRAWN FROM THE
OTHER TWO TOWERS.

"THIS WAS THE *ULTIMATE POWER!*
THE ANCIENTS WERE AFRAID IT
WOULD FALL INTO THE HANDS OF
THEIR GREATEST ENEMY-- *KING HISS!*"



"THEY BANDED TOGETHER AND CAST A GREAT SPELL, SINKING THE TOWERS FAR BENEATH THE EARTH, TO HIDE THEM FROM THE VILE REPTILE KING!"



"LATER, THEY WERE ABLE TO BANISH KING HISS AS WELL!"

NOW KING HISS HAS RETURNED. HE AND SKELETOR HAVE TEAMED UP TO RAISE THE TOWERS... CHANGING ETERNIA FOR ALL TIME!



SKELETOR! SOMEHOW I KNEW HE'D BE INVOLVED!

EVEN NOW, SKELETOR AND TUNG LASHOR APPROACH THE CENTRAL TOWER!



I DON'T TRUST KING HISS! HE AGREED TOO QUICKLY TO THIS PLAN. PERHAPS I'LL LET TUNG LASHOR TAKE THE LEAD, JUST IN CASE!

COME ON, SKELETOR! THE WAY IS--



--CLEAR?!

YONP!!

GRAB!

AH! JUST AS I THOUGHT-- A TRAP!



THANK YOU, MY FRIEND, FOR CLEARING THE WAY!

WAIT, SKELETOR! COME BACK! HELPPP!!

CHOMP!



SPEAKING OF KING HISS...

IT IS GOOD
TO RETURN TO
VIPER TOWER
AFTER ALL THESE
CENTURIES!



I ONLY WISH THOSE
ACCURSED ANCIENTS
WHO BANISHED ME COULD
SEE ME NOW!

WHEN SKELETOR
IS DEFEATED, I
SHALL RULE ETERNIA
AND MORE...



... FOR HE WHO
CONTROLS CENTRAL
TOWER IS SURELY
THE MASTER OF
THE UNIVERSE!!

I'LL USE THE
VIPER-SCOPE
TO WATCH
SKELETOR'S
END.



WHAT!?!

THIS MEANS
SKELETOR IS
INSIDE CENTRAL
TOWER!

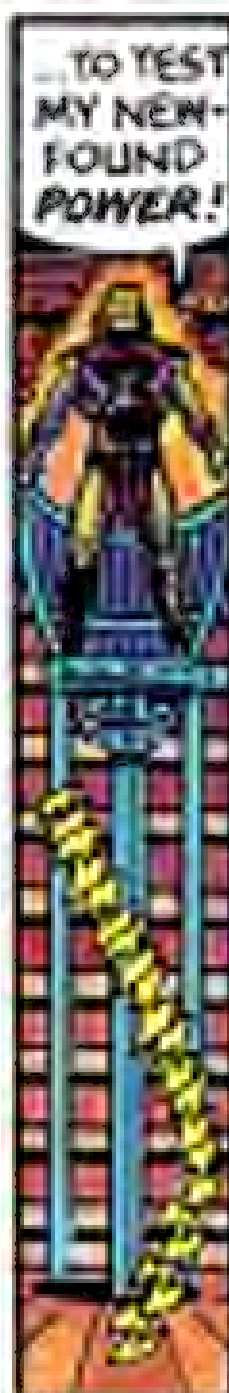
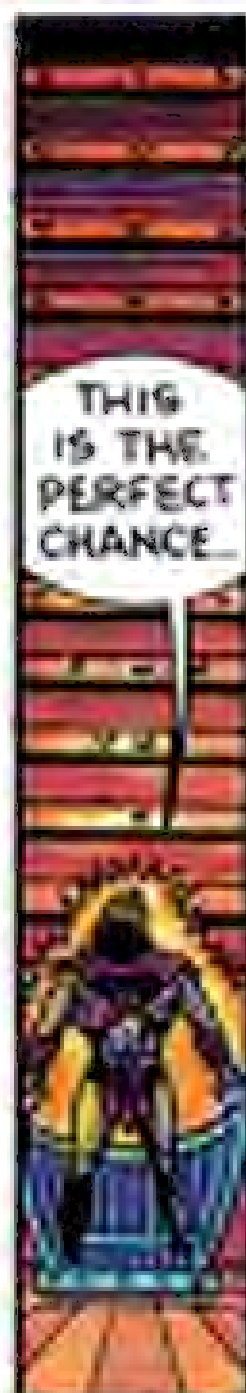
BUT
WAIT...



THERE IS
HE-MAN RACING
TO THE TOWER.

I MUST WARN
SKELETOR.
THOUGH HE AND
I ARE RIVALS,
I DISLIKE
HE-MAN EVEN
MORE!













THESE MYSTIC MACHINES GATHER GOOD AND EVIL POWER, THEN CHANNEL THAT POWER TO WHOEVER ENTERS THE TOWER.

IF SKELETOR RETURNS WITH MORE WARRIORS, EACH OF THEM WILL GAIN POWER.



ENOUGH OF THEM COULD TIP THE SCALE AND **EVIL** WOULD **RULE** IN ETERNIA!



SNOUT SPOUT! FLY AT ONCE TO PALACE ETERNIA! GATHER ALL THE HEROIC WARRIORS YOU CAN FIND AND BRING THEM HERE!

RIGHT AWAY, HE-MAN!



WHOOSH!

WE MUST GUARD AGAINST SKELETOR, THE SNAKE MEN, AND ALL THE EVIL WARRIORS!



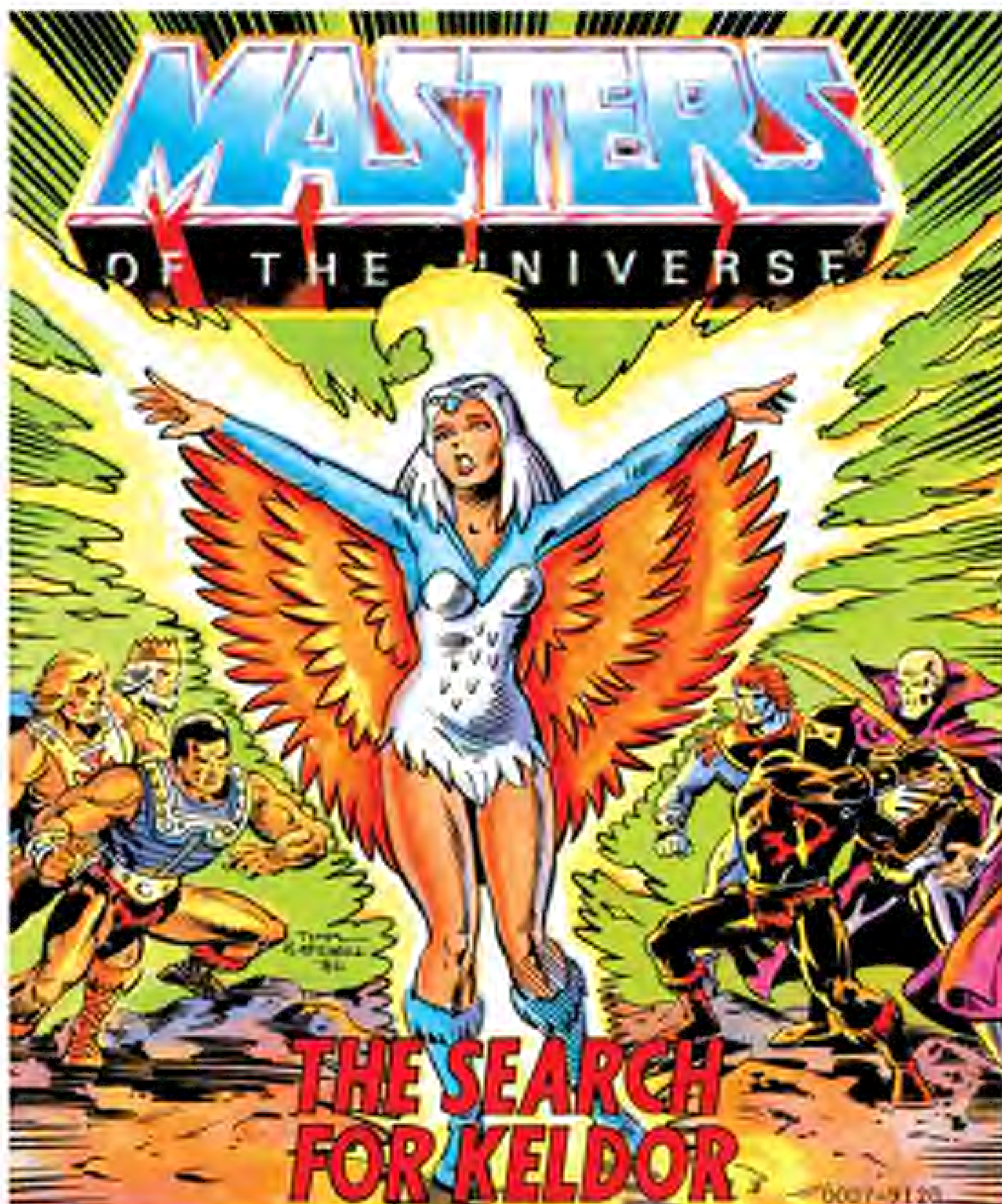
THE SORCERESS WAS RIGHT! THESE TOWERS HAVE CHANGED ETERNIA FOREVER!



THEY HAVE MADE IT THE **ULTIMATE BATTLEGROUND!**

THE BEGINNING...





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THE SEARCH FOR KELDOR

WRITER: STEVEN GRANT PENCILER: BRUCE W. TIMM INKER: STEVE MITCHELL LETTERER: STAN SAKAI COLORIST: CHARLES SIMPSON EDITOR: LEE NORDLING

DO YOU REMEMBER THE STORIES OF MY BROTHER, ADAM?

KELDOR, BUT HE VANISHED YEARS AGO.

YES. HE THOUGHT TO MASTER MAGIC-- UNTIL HIS EXPERIMENTS WENT WRONG... AND HE WAS LOST IN DIMENSIONS BEYOND TIME!

I SWORE I'D FIND HIM SOMEDAY!

TONIGHT, WE BEGIN THE SEARCH!

ON THIS NIGHT EACH YEAR-- FOR ONE HOUR--

-- THE VEIL BETWEEN DIMENSIONS IS AT ITS WEAKEST!

I WILL TAP THE POWER FROM THESE TOWERS AND USE IT TO OPEN THE VEIL!--

-- SO THAT I MAY LOOK INTO THE PAST, AND-- HOPEFULLY-- FIND MY BROTHER.

QUICKLY! IT'S ALMOST TIME!

I MUST GO!





THEY THINK
THEY HAVE
POWER!
HAH!



LET THEM TRY TO SEE
THROUGH THE VEIL
BETWEEN
DIMENSIONS!

I HAVE
THE POWER TO
PIERCE IT--



-- AND BRING THE MOST
EVIL BEINGS OF TIME AND
SPACE TO ETERNIA TO
DO MY BIDDING!

LOK!



WHAT?!
WHERE AM
I?!

SPEAK,
SKULL-FACE
BEFORE I SCARE
YOU TO
DEATH!

SILENCE!



I AM SKELETOR, AND
I SHALL TEACH YOU THE
MEANING OF FEAR! I
AM THE MASTER
HERE!

Y-YES,
M-M-MASTER!

NOW,
GO!



DEAL
WITH MY
ENEMIES!

SUCCEED,
AND I
WILL SEND
YOU
HOME--

WHOOOF!



-- WHEN ALL OF
ETERNIA IS
MINE!









BACK AT
SMOKE
MOUNTAIN...

SOMETHING
IS WRONG-- I
SENSE IT!

I MUST
SEE WHAT'S
HAPPENING!



THOSE
IDIOTS!

MUST I BE
SURROUNDED BY
BUNGLERS?

AND WHAT OF
RANDOR AND THE
SORCERESS--?



I HAVE
PULLED ASIDE
THE VEIL
BETWEEN
DIMENSIONS,
RANDOR!

LOOK
NOW FOR
WHAT YOU
SEEK!

NO!
THEY ARE
TOO
CLOSE--

--TOO
CLOSE!



I MUST
STOP THIS
AT ONCE!

NO TIME TO
FIND SUITABLE
UNDERLINGS!

FAKER! MY
ROBOTIC HE-MAN!
PREPARE FOR
BATTLE!



I THINK I
SEE KELDOR...
OR IS IT...

YOU
WILL SEE
NO MORE!







EXCEPT THAT SKELETOR WILL DO ANYTHING TO STOP THE SEARCH.



DON'T WORRY, FATHER. NEXT YEAR WE'LL BE READY FOR HIM!



AND MAYBE SKELETOR'S--

NEXT YEAR!

THE END?

- Defense was intended to have started out as Keldor's story, more by the way of a story with Queen Marlena.
- He-Man incidentally refers to King Keldor as his father, which is not his name, identity as Prince Adam right out the window. He-Man also seems to be showing his nose, as his word 'father' is coming from Clump Clump. Luckily, both King Keldor and Clump Clump don't seem to be paying attention.

You have an extensive history with DC, Marvel, Dark Horse, and IDW comics. Could you discuss your background in the comics business? How did you get into comics?

Inadvertent preparation and propinquity: I read comics from the age of seven on, but I read pretty much everything I could get my hands on from the age of seven on. As a teenager I harbored notions of maybe writing comics. Coming up with ideas and stories was just a natural thing—at the time it seemed a logical outlet. I was a film and TV major in college, with a minor in comparative mythology, and by the time I graduated, I was moving in other directions. Worked as a cameraman for local TV shows, wrote film and music criticism. But I'd been involved in comics in one way or another all through college. A friend, Bruce Ayres, and I had put out a couple of issues of a comics fanzine called *The Host of Mindless Fellowship*. It was half material poached from other sources, half original, but that's the way it worked in those days; that's how things got disseminated among comics fans. I'd written a couple of comics stories for this or that short-lived minor comics company—they came and went rapidly—but all that gave me a smidgen of cred. At least I'd done something, no matter how laughable. All this was when I was living in Madison, Wisconsin. There was a monthly one-day comic show in Chicago back then, a fairly big deal in the Midwest, and Bruce and I used to go down there every month because by then he owned a comics shop and would take books down to sell. Also going to the show was a group of fans from the Indianapolis area called the CPL Gang because they did a fanzine called CPL (*Contemporary Pictorial Literature*), and many of them went on to become big deals in comics, like Bob Layton and Roger Stern. John Byrne, then, still just a fan, did a lot of illustrations for them. I became pretty good friends with them, wrote reviews and one or two short comic strips for CPL. Roger, whom I was probably freeriding with, got an assistant editor job at Marvel Comics and moved to New York City. Being desperate by that point to get out of Madison when I could, I started visiting NYC just for somewhere to go and would crash on Roger's couch, as was common in those days. No one had money—I certainly didn't—and when you traveled, you traveled cheap. So once in a while, I'd call Roger and say I was coming to town, and could I crash on his couch?

In 1978, just Shooter got promoted to editor in chief at Marvel Comics. He promoted Roger to editor, and Roger inherited a number of books that were way behind schedule. I didn't know this, but my girlfriend at the time was going to New York over Easter in preparation for attending Juilliard; I decided to go with and called Roger about his couch. He asked when I was getting there. I said Sunday night, and he said, "Be ready to write in house of Marvel Tuesday-Monday morning." That was a bit of a shock, because he and I had previously agreed my scribbles were probably all wrong for Marvel Comics. At that point it didn't matter, he really just needed warm bodies to fill pages, and I at least had a smidgen of experience. So I figured, what the hell, this'll be a fun, one-off thing. Monday morning I went up to the office with him and typed out a story that took a quick revision, then he put it in his "find an artist" pile and gave me a voucher to fill out. I now wish I'd put more effort into that story. It's not very good, but at the time I still wasn't thinking of a career. A couple of months later, I got an-page Xeroxos to dialogue. I did, sent them back with a script voucher, and a couple of weeks after that got the check. And thought . . .

This is a lot more money than I'm making now. (And it wasn't a lot of money.) By then my girlfriend was planning to move to New York City, so I moved myself there with her (we'd pretty much broken up by then, but why waste an opportunity?), and I started hanging around Marvel, picking up whatever work I could get. I was taking it much more seriously by then.

From there it was pitching, peering, scheming, writing, and generally just refusing to take no for an answer. Eventually there was a body of work.

How did you get involved with the *Masters of the Universe* minicomics, specifically?

In late '84, I moved from New York to Los Angeles. By that point I was established in a couple of different places and could write from anywhere, and it was time for something new. There was a loose organization of comics and animation professionals in the Los Angeles area called CAPS that met once a month in Burbank, so I started attending that, just to make some local connections. Surprisingly, it worked. I met a guy there named Lee Northing, who was a comics packager. Very nice guy. He was brokering artists and writers for the minicomics Marvel wanted to package



with a toy line called Masters of the Universe. That was the first I'd heard of it. Since I was well established as "a Marvel writer" at the time (though both I and Marvel would probably call that a misunderstanding), I assume that gave me some sort of allure when he pitched me to Mattel. I'm guessing. I don't know. At any rate, Leo asked me if I'd take a crack at them. At some point (I'm not sure why), he stepped aside, and I started dealing with someone at Mattel directly: the project manager on the thing. I wish I could remember his name. Very nice. Very bright guy.

Could you share some memories about working on the minicomics? Were you given story premises by Mattel, or were you allowed to come up with your own tales from scratch?

Much of it's something of a blur. I generally wrote them very quickly. Mattel wanted nice, straightforward stories that small children could understand, something like *Spider Super Stories*, and I'd written a lot of those. So I found it rather easy. But how much Mattel let me depended on the circumstances. There wasn't any long-range plan to the stories, but

the project manager liked the idea of weaving in threads where possible, while Mattel corporate simply wanted more toys, and as far as I remember we weren't the office that developed the toys. So sometimes they'd have fairly elaborate ideas of what they wanted, and my job would really be whittling it down to something a seven-year-old could comprehend, and sometimes it would be, "This villain's got butt saws for hands that'll cut through anything. See Ram Man in the story too." I've no idea at this point if that was a story, but it's the sort of thing I was sometimes asked to do.

In an interview with fan website *He-Man.org*, you finally revealed that King Randor's long-lost brother, Keldor, was supposed to have become Skeletor, as implied in your minicomic *The Search for Keldor*. This concept was later realized in the 2002 Mike Young Productions *He-Man and the Masters of the Universe* cartoon and in the Masters of the Universe Classics action figure biographies and minicomics. Let's revisit the idea of Keldor and Skeletor being one and the same. Could you talk a bit about this dynamic?

Again, this originated with the project manager, but it was one of the quicker little things that kept it interesting for me. If it had just been, "This boy fights this boy," I'd've been bored out of my mind in no time. He'd been thinking about an origin for Skeletor and as I recall Mattel didn't want to give him one, but there were fans—how many I couldn't say—who wanted to know the story. So he asked me to do something that hinted at it. I'm pretty fuzzy on all this now. It wasn't something I made much use of at the time—just another assignment on a series I miserably believed was little noted and would quickly be forgotten—so I don't recall how much of it was in the series bible. There was one, but it was little more than a very rough guideline. It seems to me I was the one who came up with the name Keldor, as a corruption of Skeletor—if you slur Skeletor and drop the *k*, it sounds like Keldor—but I might be wrong. Am I correct in thinking Keldor is Adam's uncle in my story, and his transformation into Skeletor was the tragic outcome of a heroic act? That's how I remember it, but, like I said, I'm a bit fuzzy on it.

What are you doing these days?

Kicking back following *2 Guns*, the Daniel Weinberg/sonMark Wahlberg film based on my comics series. Writing a lot of comics, including new creator-owned projects I'm preparing for Boom! Studios, a couple of new Dark Horse books (including a revival of *The Book* from the old Warren magazines), a comic series for Legendary Comics, and a plate load of other things. I've also been working on film and TV development projects. Very busy, but it's exhilarating.

Any advice for aspiring comic book writers?

Always know how your story will end, for aesthetic and practical reasons. On a practical level, if you know what point C is, you can always figure out how to get there from point A, but if you don't, you're more likely to end up wandering in the desert. This doesn't mean you can't change it if you think of something better on the way—that's not unusual—but having the goal in sight makes it easier to reach. On an aesthetic level, you never really know what a story's about until it ends. That throws everything else into new relief, and often changes your perception of what you've just read. How your story ends is the message of your story.

Everyone wants to know the Big Secret, the magic key that will unlock the door for them. The big secret of writing is: write. Just write. A lot more people want to be writers than want to write. Whether or not you can sell it, whether or not it gets published, just write. Keep writing. Put it aside a few weeks while you write something else, then look back at it as a stranger, try to make out what's good about it, what's badly or conveniently plotted, what's derivative, and what has with what you're trying to say. Most aspiring writers don't concern themselves with what they want to say, but what you're truly selling, the only thing that's going to separate you from the vast ocean of other aspiring writers trying to break in, is your point of view, the message you want to get across, that peculiar outlook only you can bring to the material. Keep at it, hone yourself and your work both. Focus on writing, not on writing for a particular company or in a particular genre; you have to break in where you can break in. But don't take a terrible deal to do it. There are a lot of little publishers out there with a lot of terrible deals, and they prey on writers and artists who want to break in in the worst way. If the only benefit to you from a deal is the theoretical exposure that you will almost certainly never get, that's the worst way. You have to be a businessman, something a lot of creators shy away from, but it's your career, and that makes you a businessman. That doesn't mean surrender your creativity and become a money-grubbing hack; it means protect your own interests, because you're the one who knows what they truly are.

Comics are product oriented, not process oriented. It doesn't matter how you put a comic together, what format of script you use, etc.—as long as your editor and artist are onboard with it, all that matters is how good the comic is that comes out of it. The end product is the thing to always focus on. ®



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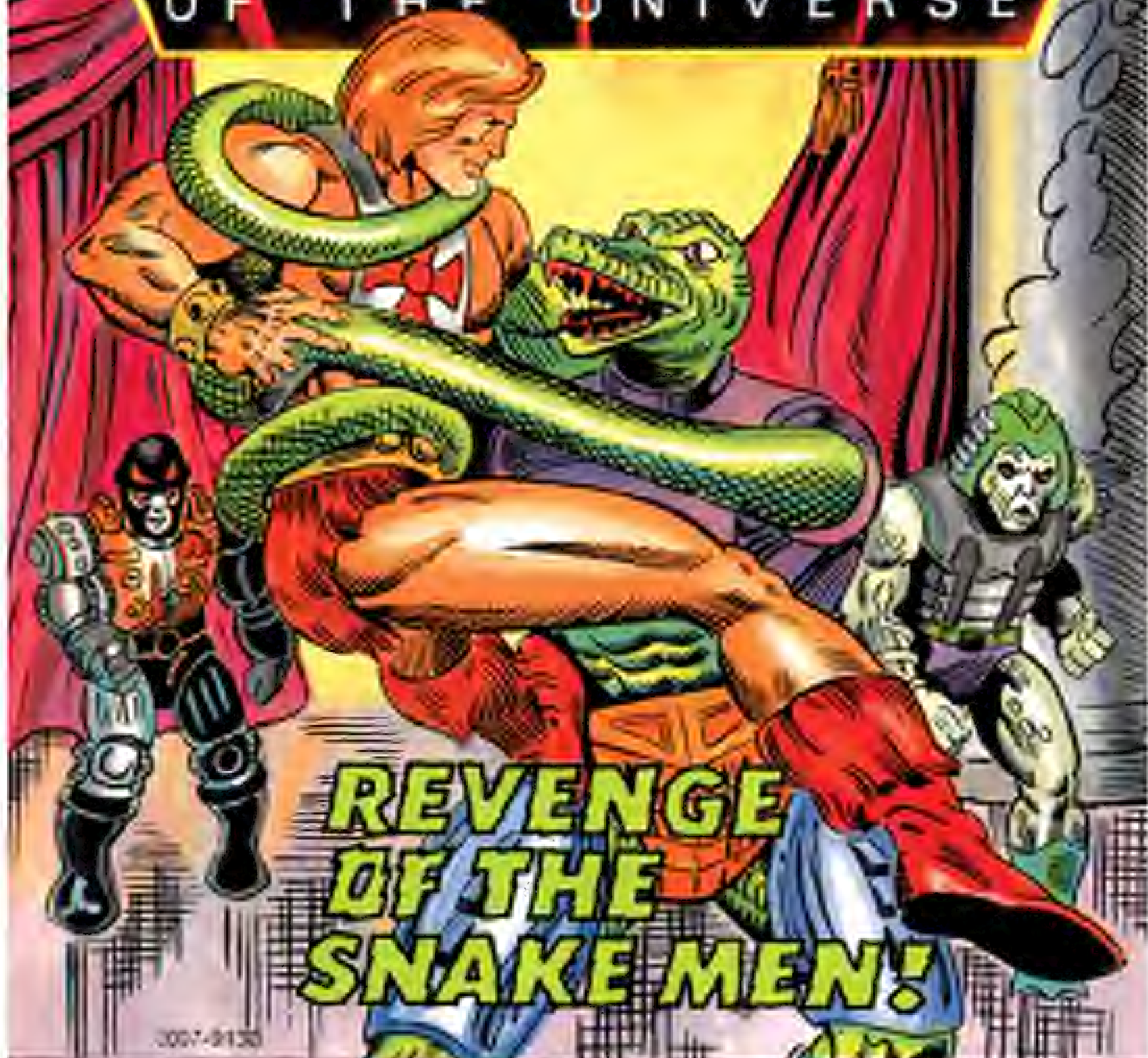








MASTERS OF THE UNIVERSE



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DEEP WITHIN THE WALLS OF THE EVIL VIPER TOWER...

KING HISS IS UP TO NO GOOD.

THE EVIL POWER OF THIS TOWER COMBINED WITH MY MYSTIC SKILLS, WILL BRING FORTH MORE OF MY SERPENT WARRIORS!

AT LAST! I HAVE THE POWER!

ONCE BANISHED TO A NAMELESS DIMENSION BY THE COUNCIL OF ELDERS, THE SNAKE MEN HAVE WAITED FOR THE CHANCE TO RETURN TO ETERNIA AND SEEK REVENGE!

SNAKE FACE AND TANGLOP!

TODAY THEIR WAIT IS OVER AND HE-MAN HAD BETTER BEWARE OF...

REVENGE OF THE SNAKE MEN!

WRITER PHIL WHITE	ARTIST CHRIS CARLSON
LETTERER RON SARAI	COLORIST CHARLES SIMPSON
	EDITOR LEE HORDLING







I... I CAN'T
BREAK FREE OF
HIS GRIP!



GAZE AT MY LOVELY
PETS, HERO, AND
LEARN OF MY
TERRIBLE POWER!

HA! HA!
HA! HA!



ONE QUICK LOOK
AT MY HIDEOUS
FACE...

AND HE IS
TURNED TO STONE!



TURN AWAY, TANGLOR,
OR YOU, TOO, WILL
TURN TO STONE!



THANKS FOR THE
WARNING!

ARRGGH!
TURNING...
TO...
STOOONE...



THE QUEEN
MUST BE IN
THERE!

RAM THE DOOR,
BLAST-ATTAK!

"TIC...
O... KAY...
TIC..."



THIS IS SUCH A PRETTY
STATUE, YOUR HISS-I-
NESS. WHY NOT START
A COLLECTION?



YES, YES!
WHY NOT?



TODAY,
THE QUEEN!
TOMORROW...
HE-MAN!
HA! HA!

AND SPEAKING OF
HE-MAN, BACK AT
GRAYSKULL
TOWER...



MY SWORD! ITS
MAGIC HAS TRANS-
FORMED ME BACK TO
FLESH!



AND... BY
THE POWER
OF
GRAYSKULL...



**I HAVE
THE
POWER!**

... WHAT
HAPPENED?



YOU AND ADAM
WERE TURNED TO
STONE, BUT MY
POWER SWORD
FREED YOU!

COME
ON!

6





THEY
AREN'T
EXPECTING
ANYONE TO
DROP IN THIS
WAY!



SO, THERE
ARE NO DOORS
UP HERE...
UNTIL NOW!



WHEW! THE STENCH IN
HERE IS AWFUL!
SOUNDS LIKE THEY'RE
HAVING A PARTY AND
I WASN'T INVITED!



A TOAST,
MY WARRIORS,
TO THE FIRST
OF MY
COLLECTION.



QUEEN
MARLENA!



YOU DON'T
EVEN KNOW
WHO YOU'VE
GOT HERE,
KING HISS!

HOW DID
YOU GET
IN HERE?

THE STUNNED
SNAKE MEN CAN
ONLY WATCH AS...

A comic book panel from 'The Snake Men'. A woman in a white dress, possibly a priestess or a warrior, stands in the center, holding a sword. She has a determined expression. To her left, a man in a red suit is being restrained by a large, mechanical, orange-colored device that looks like a giant padlock or a cage. The device has a complex, industrial design with various bolts and a handle. In the background, a green snake-like creature with a human-like face is visible, looking on. The scene is set in a room with a large, ornate column on the right. The overall style is that of a classic comic book illustration.

A comic book panel showing a woman with blonde hair and a blue top looking distressed, with a speech bubble saying "THAT'S A RELIEF!". The background is a fiery orange and red.

YOU FOOLS HAVE BEEN TRICKED!

DON'T JUST STAND THERE... ATTACK THEM!

HE-MAN MOVES SWIFTLY BEHIND THE KING AND...

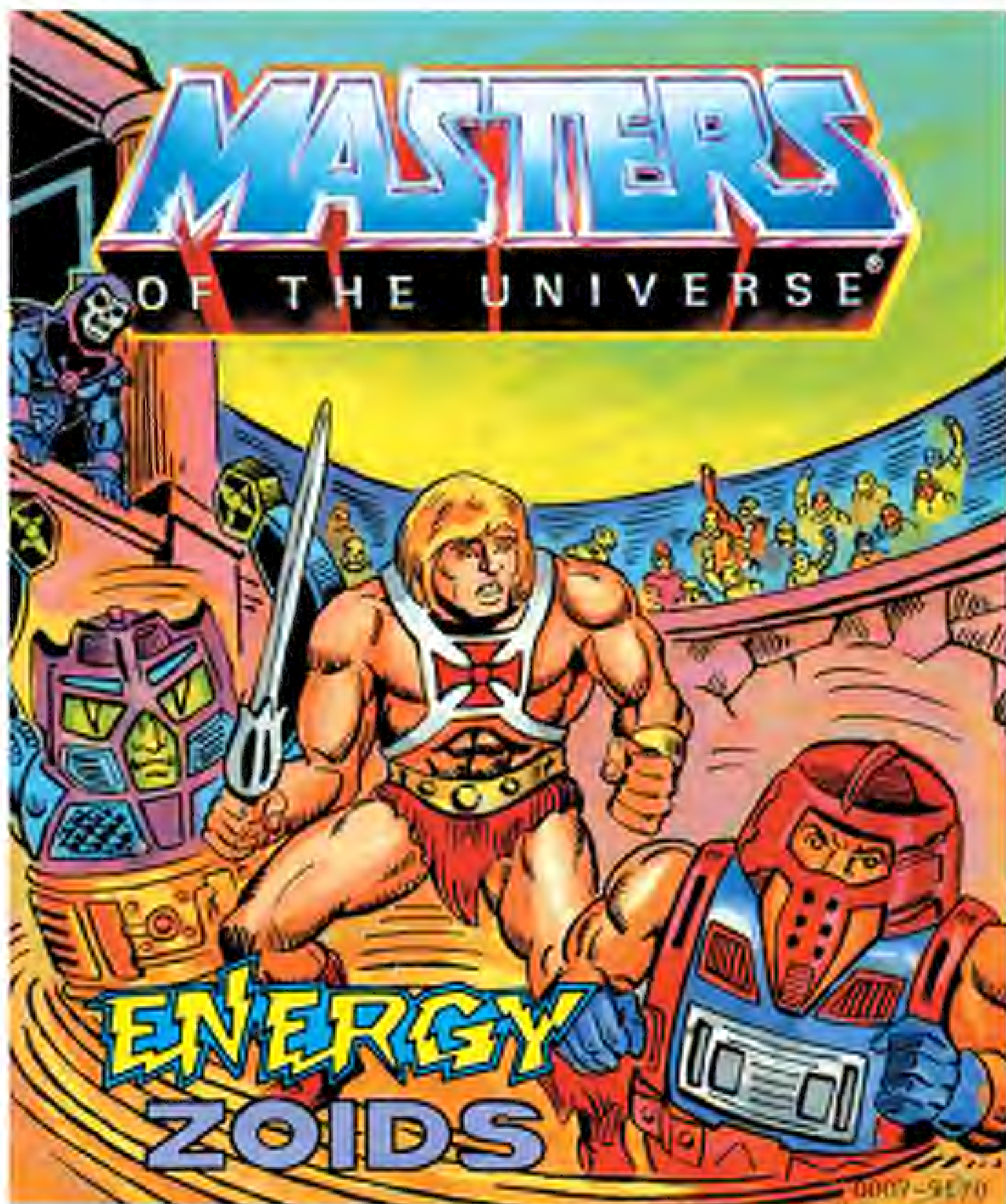
HEY, SNAKE FACE! OVER HERE!

I'LL GET YOU!

4







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DEEP WITHIN THE VILE
SNAKE MOUNTAIN...



SKELETOR
BEGINS THE
DAY'S *SPYING*
SESSION!



EVERY DAY,
THE SAME
ROUTINE!

I
JUST LOVE
SSGNOOPING
ON PEOPLE!

AND WHAT DO
THE EVIL FIENDS
SEE?



REMEMBER
THE WOUNDED
SOLDIER YOU
BROUGHT ME
EARLIER,
HE-MAN?

WERE
YOU ABLE TO
HELP HIM?

I SAVED HIS LIFE
BY USING MY NEW
GYRO MACHINE!



LET ME INTRODUCE
THE FIRST
ENERGY
ZOID...



CLICK!



WRITER PHIL WHITE	ARTIST CHRIS CARLSON	LETTERER STAN SAKAI	COLORIST CHARLES SIMPSON	EDITOR LEE NORDLING
-----------------------------	--------------------------------	-------------------------------	------------------------------------	-------------------------------



AND AS NIGHT FALLS
OUTSIDE MAN-AT-ARMS'
WORKSHOP.



I SHOULDN'T
COMPLAIN THAT
MY FIRST JOB AS
A HEROIC WARRIOR
IS TO GUARD THIS
GYRO MACHINE.

BUT SOME DAY I'LL
GET THE CHANCE TO
PROVE THAT I'M A
GREAT WARRIOR!



WOW!
THEN AGAIN,
THERE'S NO TIME
LIKE THE PRESENT!

SHOULD I
SUMMON THE
OTHERS?



MAYBE I CAN
HANDLE THIS
MYSELF!



TOO LATE,
NOW! GOTTA
MOVE!





LATER, SOMEWHERE INSIDE SNAKE MOUNTAIN,
AN EVIL GATHERING GROWS RESTLESS.



WELCOME, PUNY WARRIOR,
TO MY **ARENA OF DOOM!**
YOU MUST FEEL HONORED,
NO?



WHY OF
COURSE! FOR YOU
WILL BE
THE FIRST
TO
TEST...



TWISTOID! HE IS JUST
THE FIRST OF AN ARMY
I SHALL BUILD USING
MAN-AT-ARMS' POWERFUL
GYRO MACHINE!









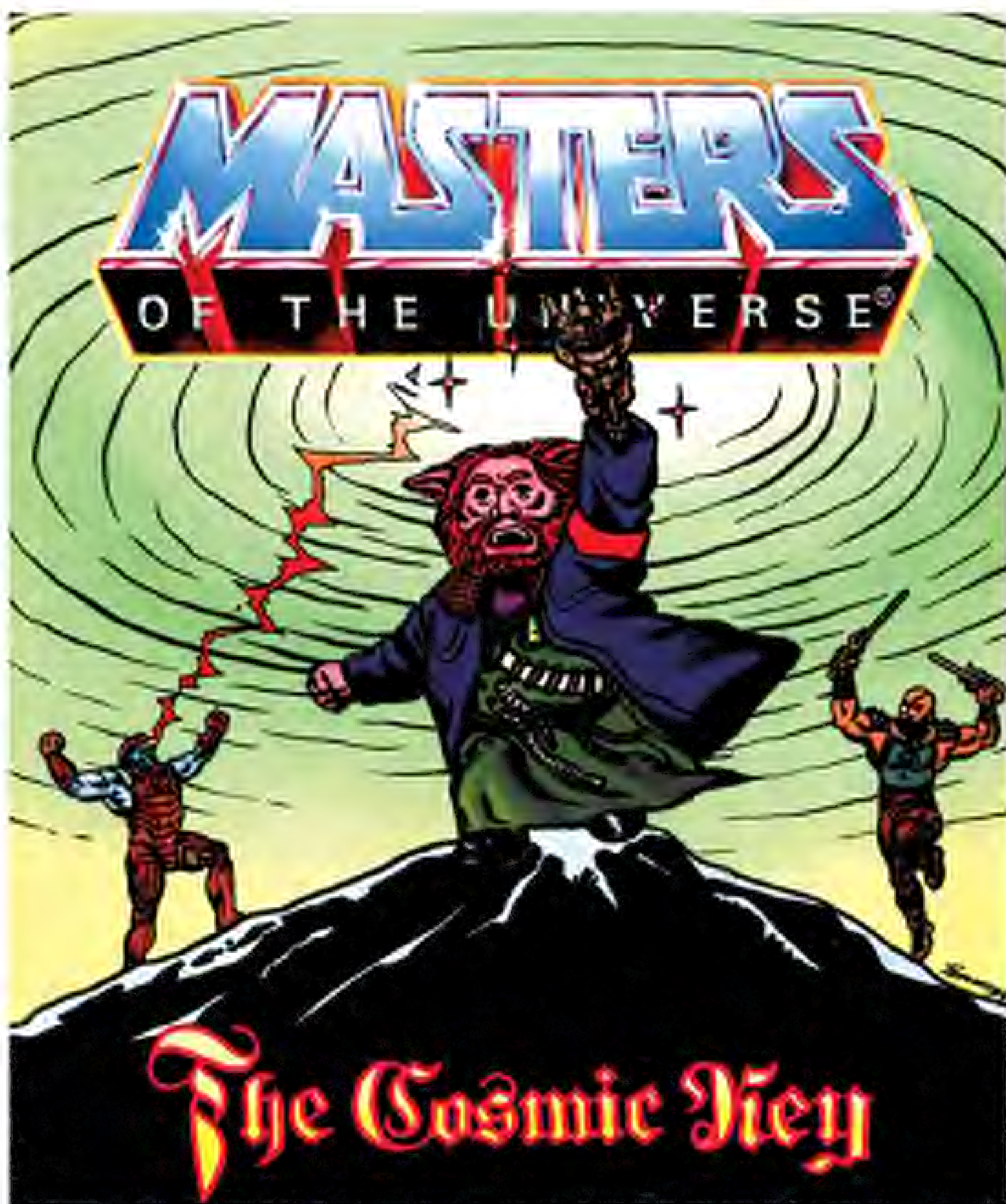


I'VE LEARNED
MY LESSON!

NEXT TIME
THE ODDS ARE
TOO HEAVY,
I'LL ASK
FOR HELP
FROM...

...HE-MAN AND
THE MASTERS
OF THE
UNIVERSE!





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0007-9180





SPEAK, AND
PERHAPS I'LL LET
YOU LIVE!

HA-HAAA! YOUR EVIL IS
WORTHY OF MY OWN!

I CAN GIVE YOU THE
STRENGTH TO DESTROY
THIS PEST, HE-MAN!



MAN! THERE'S
NOTHING I WOULDN'T
DO FOR THE CHANCE TO
RID MYSELF OF THAT
MUSCLE-BOUND
FOOL!!



EXCELLENT!!

POW!

THE
PAIN



SEARCH YOUR MIND,
SKELETOR! THINK
OF ALL THINGS EVIL!



WE ARE HERE TO SERVE YOU, MASTER SKELETOR!

I AM SAUROD,
EVIL REPTILE WITH
THE LASER -
SHOOTING MOUTH!

I AM BLADE,
EVIL MASTER OF
SWORDS!



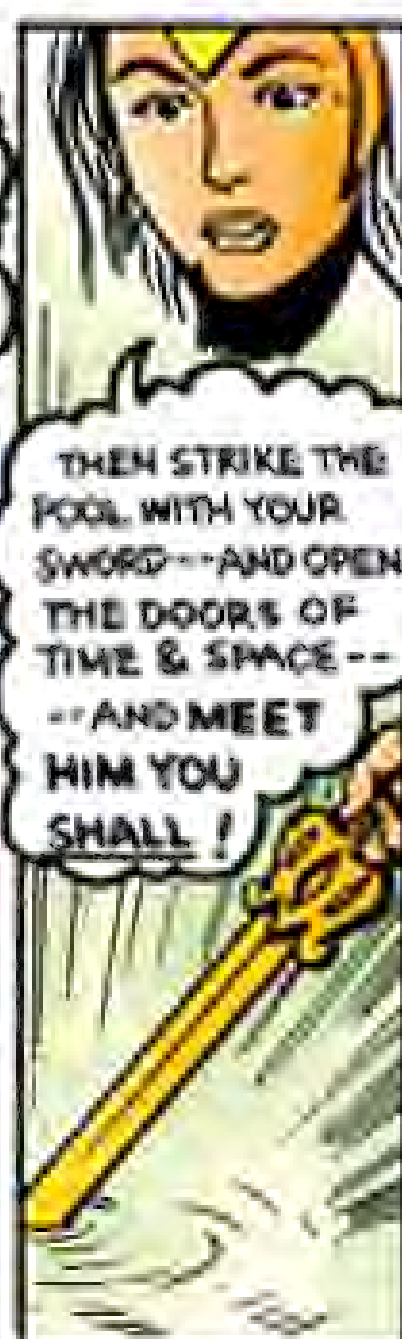
IMPRESSIVE!
BUT EVEN THESE
TWO ARE NO MATCH
FOR HE-MAN



PATIENCE SKELETOR!
EVIL THINGS TAKE TIME
YOU WILL
THANK ME
SOON!

POW!
THE
PAIN!
THE PAIN IS
TOO MUCH!

THANK YOU?
I WILL DESTROY
YOU...
AS SOON AS I
DISPOSE OF
HE-MAN!







TRY LEAPING
OVER MY LASERS
MUSCLE BRAIN!

Uuuuuhh!

SKONK!



HE-MAN MAY
NOT BE ABLE TO BKO
SKELETOR WITH HIS
NEW WARRIORS.

GLADE & SAUROD

WE
MUST
HELP
HIM!

NO SWEAT!



WATCH AS
THE COSMIC KEY
BANISHES THE EVIL
CLOUD..... INTO
THE BLACK HOLE
FROM WHICH IT
CAME!



WE ARE
DOOMED!

OH
NOOO!

IT WOULD APPEAR SO--
UNLESS I CAN USE THE
POWER OF HIS
SWORD!

POW!



- This manuscript is the outcome of all the issues, with only six pages of story.
- The back-cover art showing a missile about to be placed in the cold ducts behind the figure in the Powers of Grayskull key-line. The Powers of Grayskull line did not happen, the space-themed He-Man line was produced instead.

MASTERS OF THE UNIVERSE®



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IT'S A WARM
SUMMER
EVENING IN
ETERNIA.

AN EVENING
BEST SPENT
IN THE COOL
DAMPNESS
OF CENTRAL
TOWER.



YOU LOOK
TROUBLED,
HE-MAN!

YES,
SORCERESS.
I AM
TROUBLED!

ETERNIA
IS
CHANGING!

WHAT WAS
ONCE MYTH
AND LEGEND
IS NOW
COMING TRUE!

FIRST, CAME THE
SNAKE MEN! THEN
CAME THE THREE
TOWERS!

THESE
FABLES HAVE
COME TRUE AND
THEY THREATEN
TO DESTROY
ETERNIA!



MOST LEGENDS
ARE BASED ON
TRUTH,
HE-MAN!

COME!

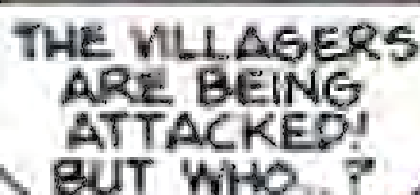


IT IS TIME YOU
LEARNED THE TRUTH!

I'VE NEVER
BEEN IN THIS
PART OF
THE TOWER
BEFORE!







IT'S NONE OTHER THAN KING HISS AND HIS SNAKE MEN LEADING THE ATTACK!

HA! HA!
HA! HA!



I MUST HELP THOSE VILLAGERS!

HOLD,
HE-MAN, THIS
IS NOT YOUR
TIME...



...NOT YOUR BATTLE!
YOUR INTERVENTION
COULD UPSET HISTORY.
IT MIGHT CHANGE
THE FUTURE!

ONLY UNDER
SPECIAL CONDITIONS
COULD YOU GET
INVOLVED!



AND, EVEN NOW,
THE SNAKE MEN
ARE RETREATING!



OUR HEROES AREN'T
THE ONLY ONES
TO WITNESS THE
SNAKE MEN'S
RETREAT!



FOR, IN PRESENT
DAY ETERNIA,
A FAMILIAR
FIGURE GLOATS...

WITH NO ONE GUARDING
CENTRAL TOWER, IT WAS
EASY FOR ME TO GET
IN.

AND WHAT
DO I FIND?



A
WONDERFUL
GATEWAY TO
THE PAST!
A GATEWAY WHICH
MAY PROVIDE ME WITH
POWERFUL WEAPONS
AND KNOWLEDGE!

5

ENOUGH TO
RULE
ETERNIA
FOREVER!



PERHAPS I
CAN EVEN
CHANGE
HISTORY...

TO MY
ADVANTAGE!
HA! HA!
HA! HA!



FIRST I'LL
LOOK UP MY
OLD FRIEND,
KING HISS!



MEANWHILE...

OUR FORCES ARE RESTED...
AND THE VILLAGERS WON'T
EXPECT ANOTHER ATTACK
SO SOON...



• Future plots to return among the Snake Men in Phobos, even though previously, in the previous King of the Snake Men, it was revealed that a descendant of the Snake Men







BUT FIRST, I MUST CAST A SPELL OF DISGUISE ON YOU!



WHY?

FOR REASONS THAT WILL BE MADE CLEAR TO YOU IN THE FUTURE!

IT DOESN'T MATTER WHAT I LOOK LIKE, AS LONG AS I CAN HELP THE VILLAGERS!



AND TO CARRY YOU TO BATTLE...

I CONJURE UP...

...BIONATOPS! A HEROIC BEAST!



THEN LET'S RIDE, BIONATOPS. FOR...

I HAVE THE POWER!



THE BATTLE IS NOT GOING WELL FOR THE VILLAGERS...

STOMP!

CRUSH!

WHAM!

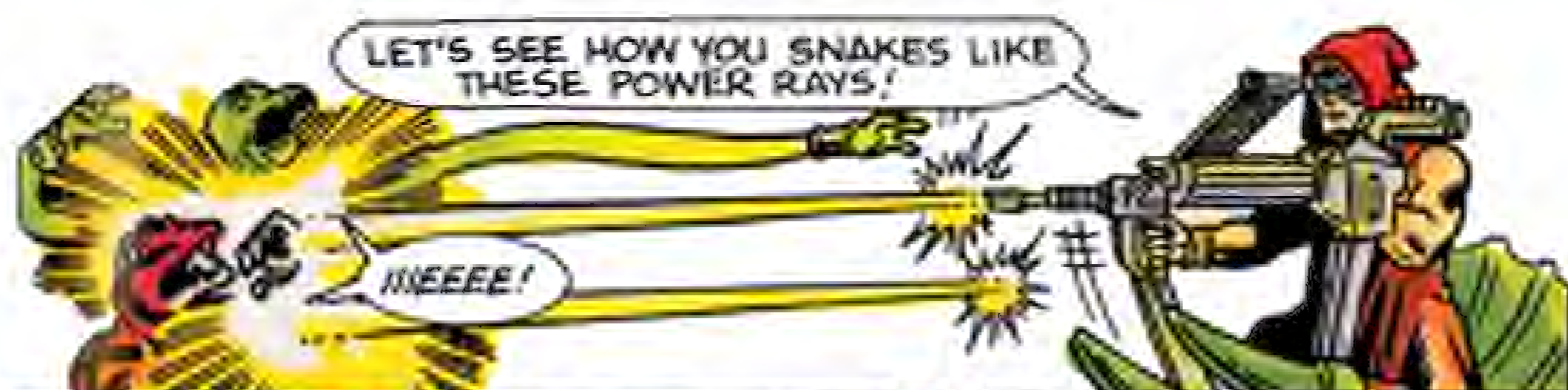


YOU PEOPLE HAVEN'T A CHANCE AGAINST US!

WHY DON'T THE ELDERS COME OUT AND FIGHT?

BEWARE, EVIL ONE!

9





* He-Pa's suit is based on early concept artwork.

* He-Pa was to be the main protagonist in a new spin-off line: The Powers of Grayskull. He is also the ancestor of He-Man and She-Ra.





Not to be outdone by her sibling's action figure line, She-Ra had her own set of minicomics included with the 1985 Princess of Power toys. While fewer in number, the Princess of Power minicomics had a similar story and illustration style to the Masters of the Universe releases. One notable difference is the lettering method in a number of the She-Ra minicomics, which

use mostly narrative boxes instead of word balloons. One of these minicomics, *Fantastic Fashions*, is unique in that it's a cross between a comic and a catalog. Each page features a biography of a design, which provides important information within the narrative. All twelve of these minicomics are here in this section, where you can reexperience the magic. ✨



PRINCESS OF POWER™



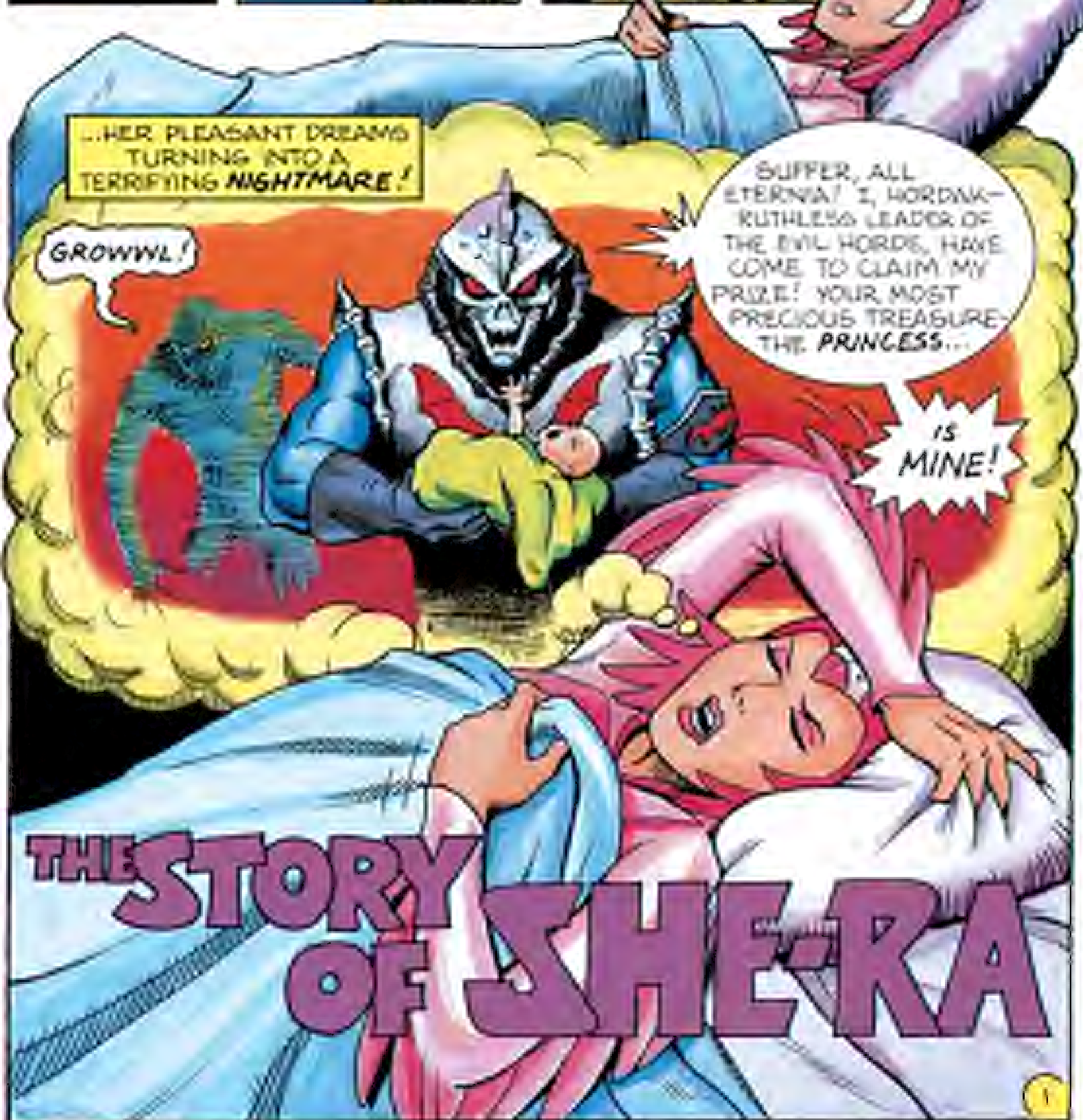
THE STORY OF SHE-RA™

Illustrations by Mattel, Inc. 1034 Hammond, CA 90240
PRINTED IN HONG KONG. All Rights Reserved.

• There are at least three different versions of this minicomic. On one cover, She-Ra has no speech bubble, a second cover has a white speech bubble with the words "I am She-Ra!" And in a third version of the comic, the speech bubble is yellow.



NIGHT FALLS ON CASTLE GRAYSKULL
AND THE SORCERESS SLEEPS...



...HER PLEASANT DREAMS
TURNING INTO A
TERRIFYING NIGHTMARE!

GROWWL!

SUFFER, ALL
ETERNIA! I, HORDAK—
RUTHLESS LEADER OF
THE EVIL HORDES, HAVE
COME TO CLAIM MY
PRIZE! YOUR MOST
PRECIOUS TREASURE—
THE PRINCESS...

IS
MINE!

THE STORY
OF SHE-RA



THE SORCESS AWAKENS AND CRIES OUT A SINGLE WORD ESCAPING HER LIPS...

ADORA!





THIS DOOR OF MYSTERY...CLOSED FOR OH SO MANY YEARS, ITS SECRET UNREVEALED!



NOW, THE SIGN OF THE SWORD RETURNS AND MAGICALLY IT OPENS!

COULD IT BE? AFTER SO LONG?!



SUMMONING HE-MAN, THE SORCERESS TELLS THE HULKING HERO OF HER ASTONISHING VISION!

THE DOOR... IT'S OPEN! WHAT... WHY...?



* The first part of the story is based on the original film *He-Man and She-Ra: The Secret of the Sword*. But once He-Man meets the sword, the story shifts away from the Hordak and First Hordak plot. Only at the end of the story does it return to the Secret of the Sword plot, when the Sorceress tells She-Ra about her origins.

MEANWHILE, IN THE DARK FOREST OF *ETHERIA*...

FASTER,
NOBLE SPIRIT!
FASTER!

CATRA AND HER GHASTLY
GHOULS ARE ON OUR
VERY HEELS!

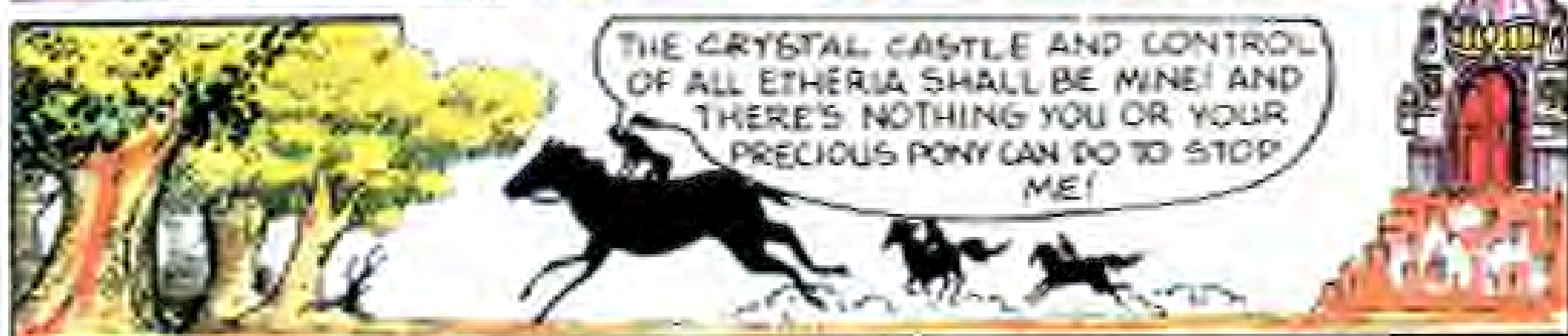
WHINNINY!

HISSES! AFTER
THEM, MY GRUESOME
GOBLINS! FROM
CATRA'S CLUTCHES,
THERE MUST BE
NO ESCAPE!

STEADY, MY SWIFT STEED!
THE PALACE DOORS-AND
SAFETY-LAY JUST AHEAD!

HISSESS! MY
PLANS ARE
FOILED!

THOOM!



KEEPING HER FEARS A SECRET,
ADORA COMFORTS THE
FRIGHTENED FILLY!



COURAGE, SPIRIT!
CATRA'S TRIED
THESE TRICKS
BEFORE AND
FAILED!

PERHAPS
HER SHIELD IS
POWERFUL...



...BUT OURS WILL
PROTECT US FROM THAT
FOUL FELINE'S FRIGHTFUL
FORCES! YOU MUSTN'T WORRY!



THIS SHIELD HAS BEEN OUR
SAVING GRACE, BUT CAN IT
MATCH CATRA'S DARK MAGIC!

...AND THE POWER OF HER
EVIL SHIELD AS WELL? IF
ONLY THERE WAS SOMETHING
I...

RUMBLE!



OH! ADORA!
IT'S CATRA!





FOOLS! YOUR SIMPLE FOLLY
IS MERE CHILD'S PLAY- NO
MATCH AGAINST A FAR
MIGHTIER FOE!

WHY NOT TRY
A LITTLE
TORNADO ON FOR
SIZE! HISSSS!

HOLD
FAST,
SHE-RA!

PURRRRR-FECT
THAT OUGHT TO
HOLD THE LITTLE
DO-GOODERS FAST
FOR QUITE SOME
TIME!

WE'RE
GOING DOWN!
DON'T KNOW
IF I CAN
BREAK FREE!

NOW TO
TAKE THE
CASTLE!

10

QUITE MAGICALLY, THE SKY ABOVE ETHERIA OPENS AND A MYSTERIOUS STRANGER BURSTS FORTH, AMAZE IN RAINBOW COLORS! HE-MAN HAS REACHED HIS DESTINATION!



HISSES! BARBARIAN OAF! GET OUT OF MY WAY!

ADORA AND HER STEED ARE SET FREE! MY PLANS ARE RUINED!



CHARGE, SWIFT WIND! IT'S TIME THESE EVIL-DOERS ARE UNDONE!

LOOK TO YOUR LIVES! FOUL FIENDS!







IF YOU AREN'T CATRA'S ALLY, WHO ARE YOU AND WHY ARE YOU HERE?



HER SWORD... IT'S POWER MATCHES MY OWN!

COULD IT BE SHE IS THE VERY ONE I WAS SENT HERE TO FIND!

LOVELY LADY, I MEAN YOU NO HARM!

I COME FROM FAR ETERNIA IN SEARCH OF SOMEONE LOST LONG AGO!

ETERNIA? I KNOW OF NO SUCH PLACE...

BUT YOU MUST AGREE, OUR MEETING IS MOST STRANGE!

I KNOW NO MORE!

LOOK! THE SORCERESS! SHE'S IN YOUR SHIELD!



THE SORCERESS?





PRINCESS OF POWER™



ETHERIA KNOWS NO GREATER SPLENDOR THAN THE DAY SPRING FIRST BURSTS FORTH ACROSS THE LAND. BEAUTY ABOUNDS, BECKONING PRINCESS ADORA TO TAKE TO THE FIELDS ASTRIDE HER HORSE, SPIRIT.

A MOST WONDERFUL
SPRING RIDE,
PRINCESS ADORA!



ETHERIA IS EVER
SO BEAUTIFUL THIS
TIME OF YEAR!

...UNWARE THAT DARK FORCES OF EVIL
BREW, EVEN AS SHE RIDES!



OH MY WINGS...
THEY FAIL ME IN MY
MOST DESPERATE
HOUR!

OH, NO! THE
WOMAN IS IN
TROUBLE! WE MUST
SAVE HER!

Journey
to MIZAR



BY THE HONOR
OF GRAYSKULL...
I AM SHE-RA!

BEAUTIFUL PRINCESS ADORA
CHANGES INTO SHE-RA, THE
MOST POWERFUL WOMAN IN THE
UNIVERSE, AND HER HORSE
SPIRIT, BECOMES SWIFT WIND,
HER MAGICAL FLYING HORSE!

MAKE HASTE, MY
WINGED SWIFT WIND!
THERE'S NOT A MOMENT
TO LOSE!

THE WEARY TRAVELLER
BEARS FRIGHTENING NEWS—
GRIM TIDING FROM A FAR OFF
LAND! BREATHLESS, SHE
RECOUNTS HER TALE OF
HORROR!

FEAR NOT, MY FRIEND!
SWIFTWIND AND I WILL
CARRY YOU TO SAFETY!

SWIFT WIND,
TO THE PALACE
OF POWER...QUICKLY!

I AM ANGELLA,
PROUD QUEEN OF THE
CITIZENS OF MIZAR.

2

MY PEOPLE ARE IN GRAVE DANGER! AT THIS VERY MOMENT, FIERCE FELINE FOES SURROUND OUR FAIR CITY, THREATENING TO TAKE IT FOR THEIR OWN! MY PEOPLE ARE NOT

FIGHTERS... WITHOUT HELP, I FEAR MIZAR IS DOOMED!

SOUNDS LIKE CATRA...AND SHE'S UP TO HER OLD TRICKS!

A CUNNING AND WICKED TRICKSTER...THAT CATRA!

WE MUST GO TO MIZAR AT ONCE AND FREE YOUR PEOPLE FROM HER EVIL CLUTCHES!

YOUR HELP COMES AS A GREAT BLESSING, BUT THE JOURNEY TO MIZAR IS FAR AND LONG! YOU WILL NEED A GUIDE TO MIZAR! BUT I FEAR I AM TOO WEAK TO FLY! WHATEVER SHALL WE DO?

YOU WILL BE HOME IN A TWINKLING... WITH CATRA NONE THE WISER!

QUICK AS AN ARROW, SWIFT WIND WILL CARRY US BOTH TO MIZAR!

MEANWHILE, THE HEROIC TRIO'S TRAVELS DO NOT GO UNNOTICED...



CAN IT BE THAT CATRA HAS THWARTED SHE-RA FROM SAVING MIZAR FROM DESTRUCTION? WILL SHE-RA REACH THE TROUBLED CITY IN TIME?

THE GOOD PEOPLE OF MIZAR NEED MY HELP...

BUT HOW AM I TO FIND MY WAY FROM THIS DARK FOREST?

THE MAP OF LIGHTS, MY DEAR IT IS YOUR ONLY HOPE!

WHO... WHAT...?

COME HERE, MY CHILD AND HEED THE VOICE OF THE UNKNOWN!

USING THE POWER OF HER SWORD, SHE-RA DRIFTS DOWN TO THE FOREST FLOOR BELOW! CATBIRDS CIRCLE HER AS SHE FALLS!



SHE-RA MAKES HER WAY
TO THE RIVER FLOW AND...



WHAT A PITIFUL CREATURE! SHE'S
SO VERY UGLY IT ALMOST BREAKS
MY HEART! IT'S NO WONDER
SHE'S SO NASTY!

AHHH! BUT
THERE'S THE MAP...



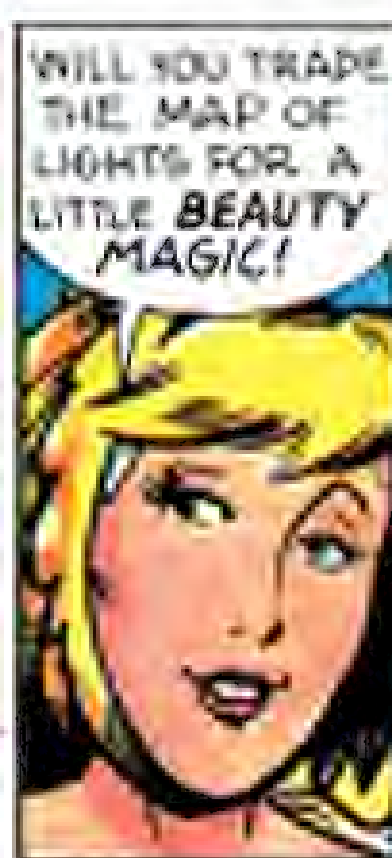
WHOA... WHO GOES
THERE? WHO DARES
DISTURB MY
BEAUTY SLEEP?

BEAUTY
SLEEP! DEAR
DRAGONESS...
YOU ARE A
FRIGHTFUL MESS...



WELL... I
KNOW I'M
UGLY! YES,
IT'S TRUE!
BUT HOW
DARE
YOU!!!







ACCORDING TO THE MAP OF LIGHTS
MY JOURNEY TO NIZAR MUST
BEGIN FROM THIS VERY SPOT!
WHY LOOK! A
WATER RAFT!



C-C-C-CAW! CAW!
YOU SHALL NOT ESCAPE
US THIS TIME, SHE-RA!
THE MAP OF LIGHTS IS AS
GOOD AS OURS!

YOU SHALL
BE TRAPPED
IN THE DARK
FOREST!



OH NO YOU DON'T! HOW
ABOUT A LITTLE HOT
FOOT BARBARIAN BIRD?!!!



AYHHH! MY
FEET! THEY'RE
BURNING!



THE CRASHING
ROCKS!



NO TIME TO WASTE... MUST
RIPE THESE RAPIDS!



AND HOPE TO
MAKE IT SAFELY
THROUGH
IN TIME!



OOM
PH!

WAUGHH!

AS HER BAND OF EVIL THUGS
ATTACKS HILAR, CATRA WATCHES
SHE-RA'S EVERY MOVE ...

SO... YOU ESCAPED MY BIRDS
OF PREY! WELL, SHE-RA,
I'M NOT THROUGH WITH
YOU YET! TRY
THISSSSSS!



I'M TIRED OF ALL THIS
TOIL AND TROUBLE! I
CAST A SPELL...SEA
FOAM AND BUBBLE!
SWALLOW UP THESE
FEARFUL BEASTS!
MAKE OF THEM
A SCRUMPTIOUS
FEAST!

THEY'LL MAKE A
TASTY MONSTER STEW!
I MUST BE GONE...
THERE'S MUCH TO DO!

HMM... THAT'S NOT BAD, EVEN
IF I DO SAY SO MYSELF!





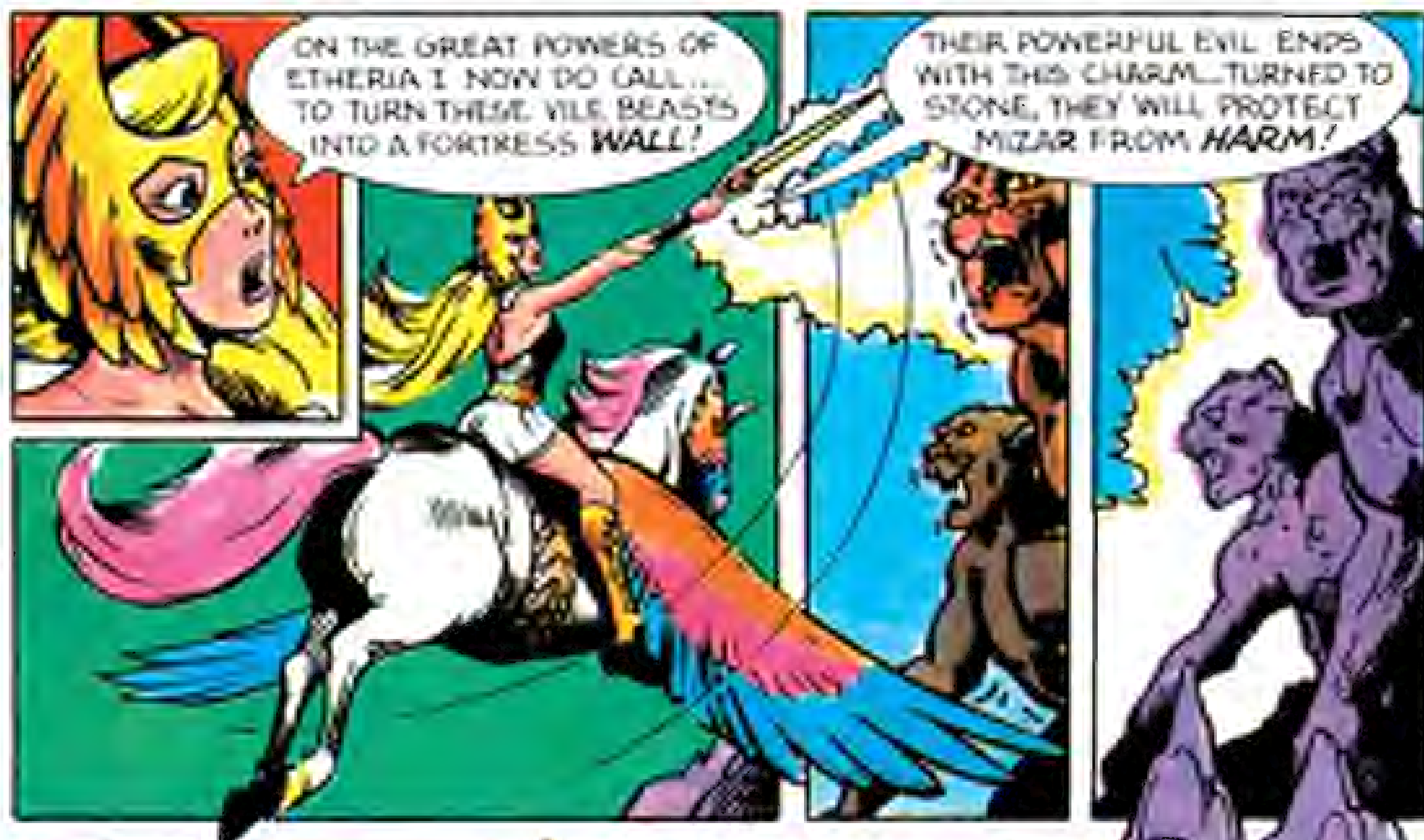


AT MIZAR...



PERHAPS THE DEER'S MYSTERIOUS NET WILL STOP THESE VILE VILLAINS IN THEIR TRACKS!





ON THE GREAT POWERS OF
ETHERIA I NOW DO CALL...
TO TURN THESE VILE BEASTS
INTO A FORTRESS WALL!

THEIR POWERFUL EVIL ENDS
WITH THIS CHARM! TURNED TO
STONE, THEY WILL PROTECT
MIZAR FROM HARM!



HOORAH!
SHE-RA... IT
WORKED!

KIND SHE-RA! NOBLE
SWIFT WIND! YOU HAVE
SAVED MY PEOPLE AND
OUR FAIR CITY
FROM HARM!

WE OWE YOU MANY
MORE THANKS THAN
WE CAN EVER REPAY!





PRINCESS OF POWER

THE HIDDEN SYMBOLS
MYSTERY

LEGEND HAS IT THE HEARTS
OF THOSE WHO ENTER
ETHERIA'S **DARK**
FOREST ARE GRIPPED
WITH EVIL GLOOM
FOREVER!



A GRIM WARNING INDEED--
BUT DIRE TALES OF DANGER
CANNOT DAMPEN BOW'S
CURIOSITY.



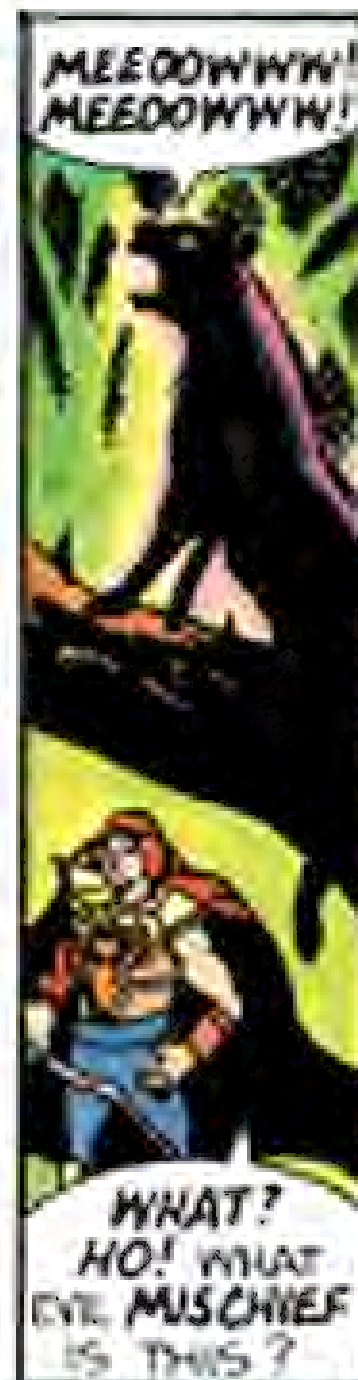
AS ETHERIA'S GREAT
ARCHER STEPS EVER CLOSER
TO THE FORBIDDEN
FOREST, A PAIR OF EVIL
EYES FOLLOW HIS EVERY
MOVE!



THE HIDDEN SYMBOLS MYSTERY!



SO... THE DARK
FOREST'S STRANGE POWERS
LURE BRAVE BOW WITHIN
MY EVIL GRASP! **PURRRFECT!**
A LITTLE SLEIGHT OF
HAND...











SHE-RA, MY DEAR, YOUR VISIT COMES AS A MOST PLEASANT SURPRISE!

BUT I SENSE YOU ARE IN *NEED*! HOW IS IT I MAY *HELP* YOU?

SOMEWHERE IN ETHERIA'S DARK FOREST, THE EVIL CATRA HOLDS BOW *PRISONER*! THE CLOTH KOTYL CARRIES IS OUR ONLY CLUE TO FINDING HIM, BUT I *CANNOT* DECIPHER IT!

PERHAPS *THIS* WILL FIND YOUR ANSWER... AND YOUR FRIEND!

PLACE YOUR MANY COLORED CLOTH BENEATH THE POWERFUL GEMSTONE AND THE SYMBOLS YOU SHALL READ WITHOUT DELAY!



WHY...IT MAKES
SENSE! IT'S A
MAP.. A MAP INTO
THE **DEPTHS** OF THE
DARK FOREST!



GO QUICKLY NOW!
YOUR NOBLE
FRIEND'S FLIGHT
IS **GRAVE**
INDEED!



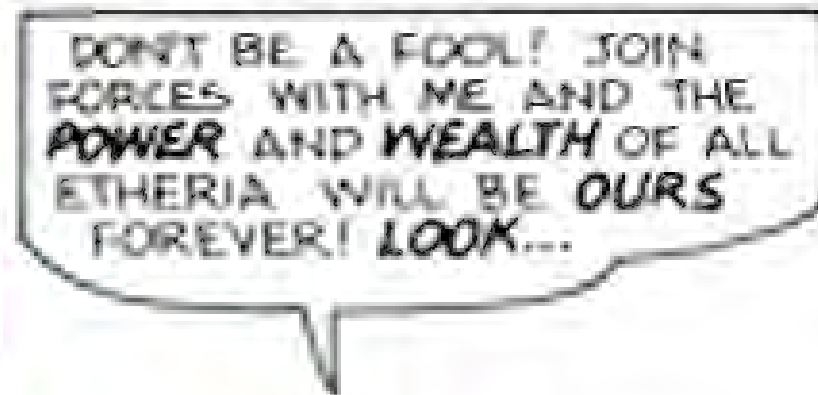
FASTER, SWIFT WIND, FASTER!
WE MUST FIND BOW AND FOIL
CATRA'S EVIL PLANS FOR HIM
BEFORE IT'S **TOO LATE!**



HOOTY HOOT HOOT!
THERE'S THE DARK FOREST
DOOR! **QUICKLY!** GO
THROUGH IT FAST! LET
US SOAR!

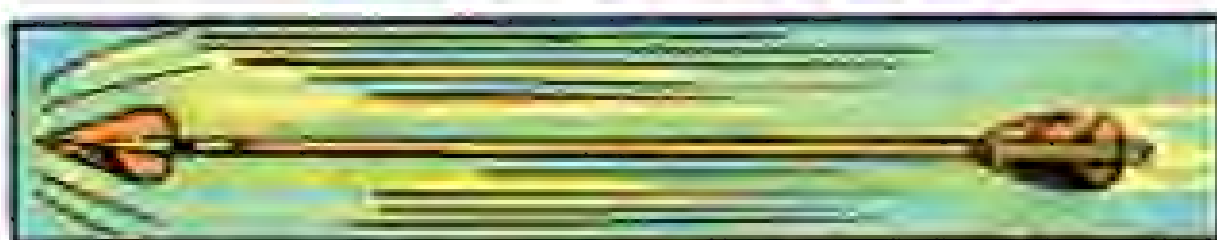


WE'RE GOING TO **CRASH**
RIGHT THROUGH IT! I WANT
TO TAKE THAT CONNING
FELINE BY **SURPRISE!**



DOOMED TO SPEND A LIFETIME WITH YOU, CATRAT NO GOLD OR GLORY IS WORTH SO HIGH A PRICE! IN YOUR PLANS I WILL TAKE NO PART!







YOU'VE HAD YOUR CHANCE! PREPARE TO MEET YOUR **DOOM!**



TOIL AND TROUBLE, GLOOM AND SADNESS FEEL THE **POWER** OF MY MADNESS. AS THE LEGENDS HAVE FORETOLD, YOUR BEATING HEART SHALL NOW GROW **COLD!** YOUR HAPPINESS SHALL TURN TO HATE-- I SEAL **FOREVER** YOUR **DESPERATE FATE!**

NOOOOO!



HISSES...

SHE-RA! MY MOST UNWELCOME GUEST! THE POWER OF MY EVIL SPELL CANNOT BE BROKEN! YOU ARE **TOO LATE!**



I AM OUTMATCHED BY CATRA IN THIS DARK FOREST! I MUST **OUTWIT** HER, IF BOY IS TO SURVIVE!

LET ME SEE...



YOU SHALL **NOT** HAVE MY FINE FRIEND'S HEART! I TAKE IT FOR **MY OWN!**

HAS THE DARK FOREST **DRIVEN** SHE-RA FROM HER **SENSES?** WHAT IN ETHERIA...





YOU MISERABLE MEDDLER!
YOU TRICKED ME! THE HEART
OF DARKNESS IS IN RUIN
AND I MUST FLEE FOR MY
LIFE! OH, YOU WILL PAY
FOR THIS SOMEDAY--
BELIEVE ME YOU
WILL PAY!



ETHERIA'S GREAT
ARCHER, WEARY FROM
HIS MISADVENTURE,
FINDS HIMSELF SAFE
WITHIN THE CASTLE
GROUNDS ONCE MORE!



AND HE TELLS HIS
TRUE FRIEND,
PRINCESS ADORA
HIS TALE!



OH PRINCESS ADORA...
MY CURIOSITY GOT THE
BETTER OF MY GOOD
JUDGEMENT! CATRA
TRIED TO STEAL
MY HEART!



BUT ADORA, SHE
WOULD **NEVER** HAVE
SUCCEEDED BECAUSE
MY HEART BELONGS
TO **YOU!**



AND I'M **SURE**
YOU HAVE LEARNED
A MORAL WELL...



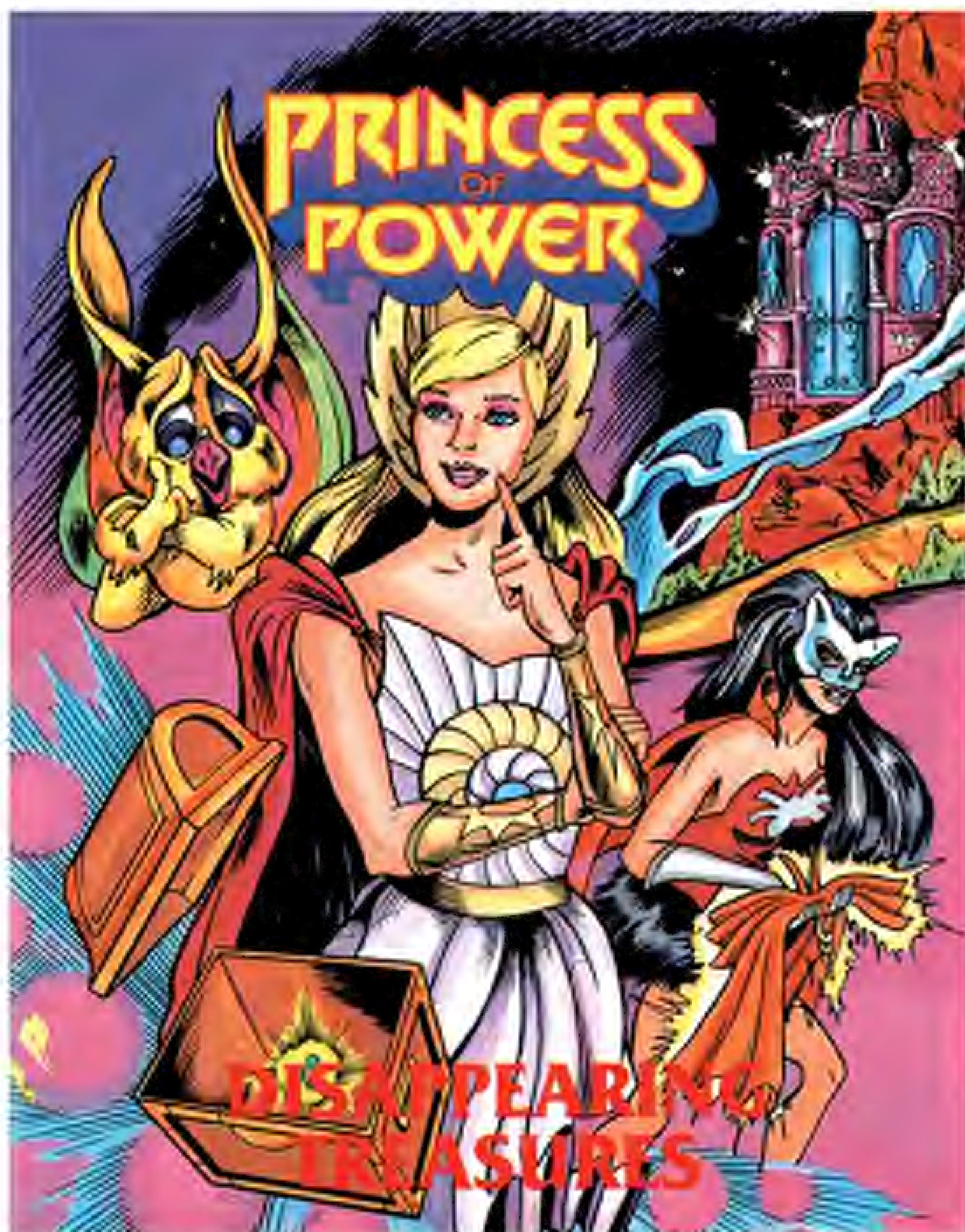
YES... BE EVER SO **CAREFUL**
NOT TO LET YOUR **CURIOSITY** TAKE
YOU TO **DANGEROUS PLACES!**



OH YES! **CURIOSITY**
ALWAYS GETS THE
CAT! TEE HEE!

**THE
END.**





DISAPPEARING TREASURES!

SUNRISE-- AND ETHERIA'S BRIGHT DAYSTAR COLORS THE WORLD WITH THE FIRST BLUSH OF DAWN. AT WORK IN THE PALACE GARDENS, PRINCESS ADORA MAKES A REMARKABLE DISCOVERY...

HOW MYSTERIOUS!
LOOK, KOWL, I'VE
FOUND SOMETHING!

HOOT! HOOT! A GOLD
AND SILVER CHEST!
I THINK TO OPEN
IT IS BEST!



I DON'T KNOW...
DO YOU REALLY
THINK I
SHOULD?



I SEE NO
REAL CAUSE
FOR ALARM!
TO OPEN IT
SHOULD CAUSE
NO HARM!

WELL, IN THAT CASE--
WHY NOT? I WONDER
HOW LONG IT'S BEEN
HERE! AND I CAN'T
WAIT TO FIND OUT
WHAT'S INSIDE!



FANTASTIC! WHAT
A REMARKABLE
DISCOVERY-- I CAN
BARELY BELIEVE
MY EYES!



FAIR PRINCESS, YOU HAVE
NEVER LOOKED MORE
GRAND-- MOST BEAUTIFUL
IN ALL THE LAND!



2





GAZE IN THE MIRROR AND YOU
WILL SEE, YOU'RE BOTH AS
PRETTY AS CAN BE!
HOOT! HOOT!



PRINCESS, THE CHEST--
WHERE DID IT COME
FROM? AND TO WHOM
DO YOU THINK IT
BELONGED?

I DON'T KNOW, GLIMMER,
BUT ETHERIA IS FULL OF
SUCH STRANGE **MYSTERIES**--
BOTH **GOOD** AND **EVIL**!

...AND IF I DON'T
MISS MY GUESS,
THE EVIL **CATRA**
LURKS NEARBY--
EAGER TO **STEAL**
OUR TREASURES
AWAY!

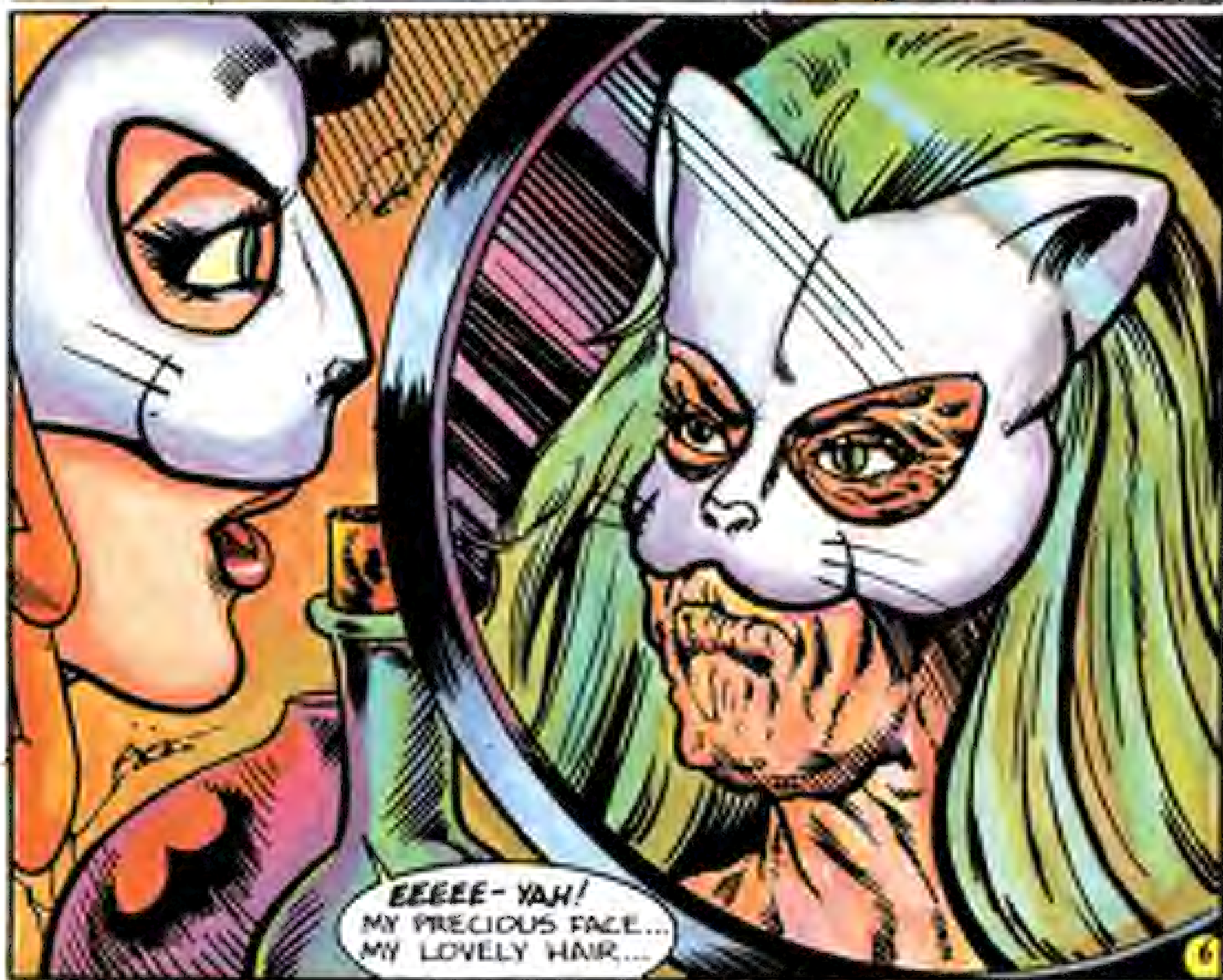
WELL,
I'LL **FIX**
HER!

I NOW USE MY POWER TO
HYPNOTIZE,
TO GUARD THESE GIFTS
FROM EVIL EYES.
HOCUS FOCUS! SOON CATRA
SHALL SEE
JUST WHO SHE IS AND
WHO SHE COULD BE!





DEEP IN THE DARK FOREST, CATRA GLOATS AT HER GOOD FORTUNE, UNAWARE SHE IS ABOUT TO PAY A PRETTY PRICE FOR HER ILL-FATED TREACHERY.









GOODNESS GRACIOUS,
KOWL! WHAT IS THE
MATTER?

HOOT! HOOT!
THE CHEST IS
GONE...AND THE
TREASURES
TO BOOT!



GUIDED BY THE MAGIC GLOW OF GLIMMER'S STAFF OF LIGHT, SHE-RA AND HER FAITHFUL FRIENDS MAKE THEIR WAY THROUGH THE DARK FOREST...



THIS PLACE GIVES ME THE GOOSE BUMPS!

GLIMMER, YOU LOOK AS IF YOU'VE JUST SEEN A GHOST!

PERHAPS THAT'S BECAUSE... I HAVE! LOOK OUT!





WE HAVE NO TIME FOR
TOIL OR TROUBLE! VILE
GREMLIN **BE GONE...**
AND ON THE
DOUBLE!



LOOK... UP AHEAD! IT'S
CATRA'S SECRET
HIDEAWAY!





WELL, WELL! OUR FOUL FELINE FOE'S THE THIEF... JUST AS I SURMISED!



YOUR WRETCHED TRINKETS ARE OF NO USE TO ME! SHE-RA... I AM **HELPLESS!** SET ME **FREE!**



VERY WELL...



WHAT STRANGE MAGIC THIS IS! IT SEEMS I **CANNOT** BREAK THE SPELL!

12

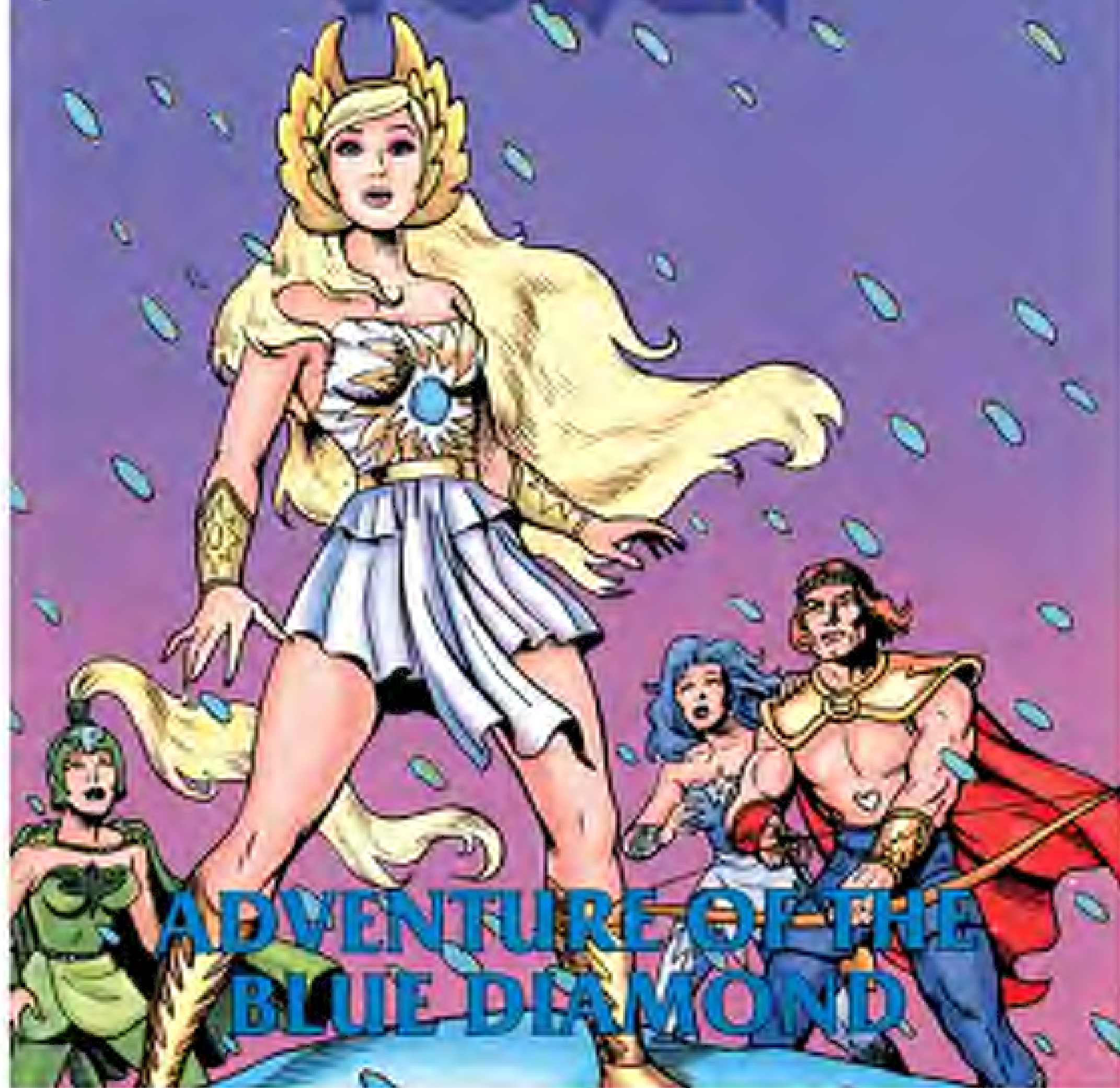




THE END



PRINCESS OF POWER™



ADVENTURE OF THE
BLUE DIAMOND

THE DUTIES OF THE DAY BEHIND HER, *PRINCESS ADORA* INDULGES IN A RARE MOMENT OF QUIET REFLECTION. BUT HER SWEET PEACE IS TO BE SHORT LIVED... FOR ALL IS NOT WELL IN ETHERIA...



ADVENTURE OF THE BLUE DIAMOND



JUST LOOK
AND LISTEN!



CATRA! UP TO HER
OLD TRICKS! I'D
RECOGNIZE THAT
VOICE ANYWHERE!

SHE'S GONE
TOO FAR I FEAR!
ETHERIA'S DOOM
IS ALL TOO NEAR!



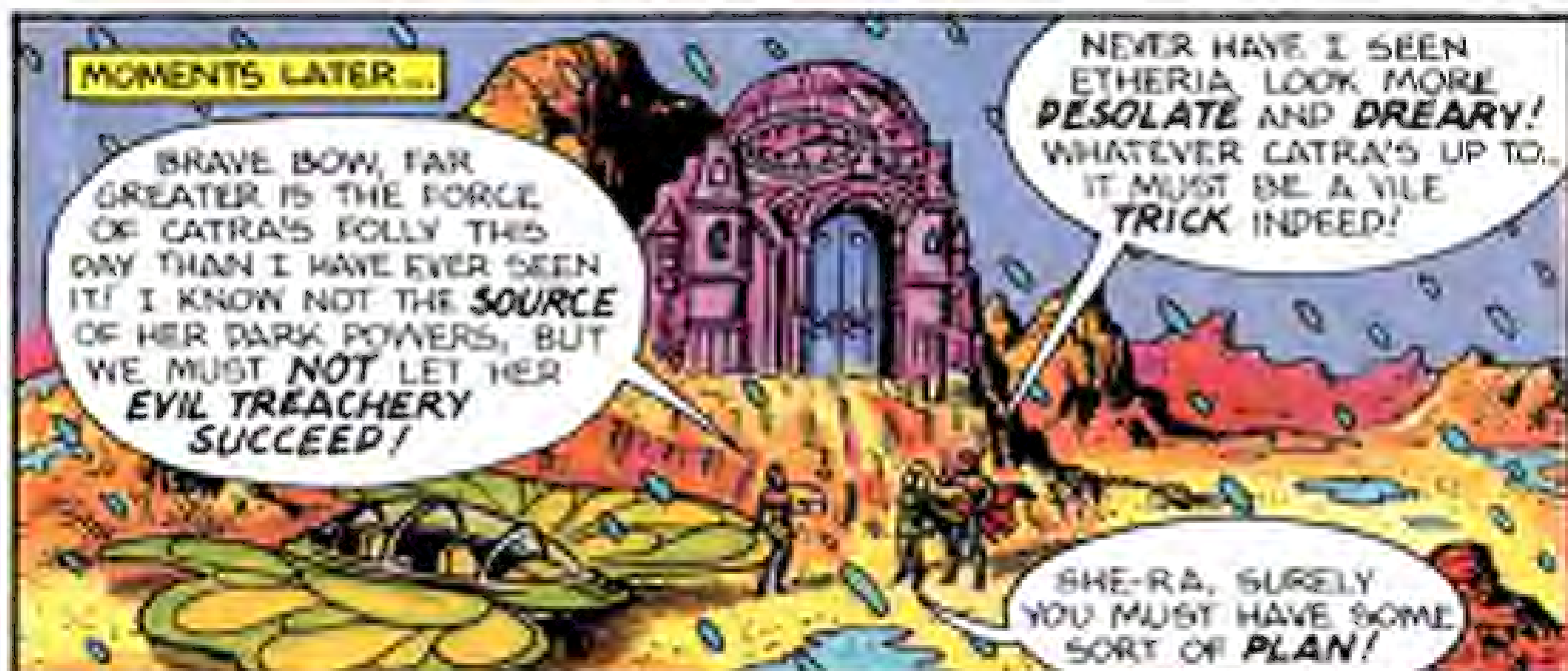
NOT IF I HAVE
ANYTHING TO
SAY ABOUT
IT!



BY THE
HONOR OF
GRAYSKULL!
I AM
SHE-RA!



I MUST FIND THE
SOURCE OF THIS DARK
TROUBLE AT ONCE!
KORL, SUMMON BOW
AND DOUBLE TROUBLE
... QUICKLY... I'LL
NEED THEIR
HELP!



MOMENTS LATER...

BRAVE BOW, FAR GREATER IS THE FORCE OF CATRA'S FOLLY THIS DAY THAN I HAVE EVER SEEN IT! I KNOW NOT THE **SOURCE** OF HER DARK POWERS, BUT WE MUST **NOT** LET HER **EVIL TREACHERY SUCCEED!**

NEVER HAVE I SEEN ETHERIA LOOK MORE **DESOLATE** AND **DREARY!** WHATEVER CATRA'S UP TO, IT MUST BE A VILE **TRICK** INDEED!

SHE-RA, SURELY YOU MUST HAVE SOME SORT OF **PLAN!**



INDEED I DO AND MUCH OF IT DEPENDS ON YOU. DOUBLE TROUBLE, WITH YOUR **SPY DISGUISE**, YOU CAN MAKE IT INTO CATRA'S CAMP **UNDETECTED!** GO NOW AND DISCOVER FOR ME JUST WHAT WRETCHED SCHEME THAT FIENDISH FELINE HAS UP HER SLEEVE!

AND WHEN I HAVE YOUR ANSWER?



THEN SEND A **SIGNAL** SKYWARD. THE **FLUTTER PLANE** WILL BRING BOW AND ME TO YOUR SIDE IN BUT A MOMENT!



A CLEVER SCOUT, DOUBLE TROUBLE SOON FINDS HERSELF ON THE EVIL CATRA'S TRAIL...

FOOT PRINTS! CATRA HAS BEEN HERE ALL RIGHT!





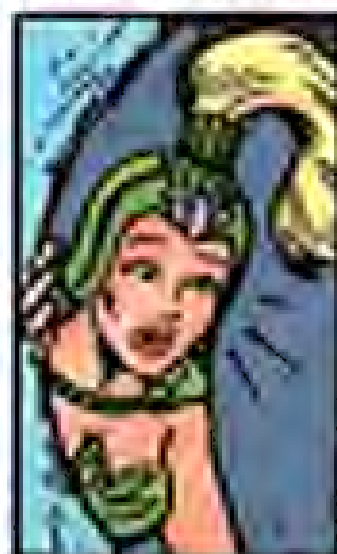
HELP!
SOMEBODY
HELP ME!

FROSTA, MY
DEAR, YOU ARE A
FOOL! THERE IS NO
ONE TO HEAR YOUR
CRIES, NOR ANYONE
TO INTERFERE
WITH THISSSSS...

UNLEASHED BY CATRA'S EVIL THREATS,
DOUBLE TROUBLE *CHANGES* INTO HER
SPY DISGUISE— A FACE THAT CATRA
RECOGNIZES AS A *FRIEND*!



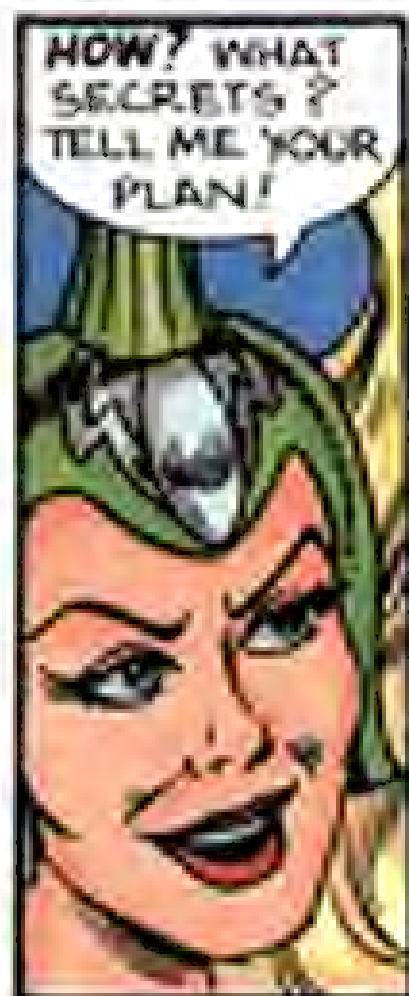
MY MOST DIABOLICAL
PLOT TO *SEIZE*
CONTROL OF ALL
ETHERIA!



CATRA!
WHAT HAVE
WE HERE?

WHA...?
OH IT'S YOU,
DOUBLE
TROUBLE!

THIS FOOLISH
GIRL HAS GIVEN ME
HER PRECIOUS *SNOW
CAPE* AND WITH ITS
SECRETS, ETHERIA
WILL SOON BE *MINE*!



ABOVE ETHERIA'S MOON-IT HORIZON, BOY AND SHE-RA WATCH... AND WAIT...





SHE-RA, ETHERIA IS IN THE GREATEST **PERIL!** FROSTIA, QUICKLY, YOU MUST TELL SHE-RA EVERYTHING YOU KNOW!



SO **LONELY** HAVE I BEEN HERE, IN THE FROZEN NORTH, FOR CATRA'S **TRICKERY** I WAS AN EASY MARK! A DAY AGO, SHE BEFRIENDED ME... BUT IT HAS **COST** ME **DEARLY!**

GO ON, TELL HER ABOUT THE **SNOW CAPE!**



FOOLISHLY, I **GAVE** MY SNOW CAPE IN EXCHANGE FOR HER COMPANY! INSIDE THE CAPE, THERE IS A MAP THAT WILL LEAD HER TO THE **BLUE ICE DIAMOND!**



THE **BLUE ICE DIAMOND!** CATRA WILL USE THE GEMSTONE'S POWERFUL MAGIC TO TURN ETHERIA INTO A FROZEN WASTE-LAND **FOREVER!** WE MUST **STOP** HER!

WITH FROSTIA IN THE LEAD, SHE-RA AND HER STALWART COHORTS RACE ACROSS THE DREAMING MOUNTAIN! BUT CAN THEY REACH THE BLUE ICE DIAMOND IN TIME?









OH, SHE-RA, I
HAVE **FAILED!** THERE
IS **NOTHING** WE CAN DO
TO SAVE ETHERIA FROM
DARKNESS... IT'S ALL
MY FAULT!



PERHAPS THERE IS
MORE TO THIS BLUE
KE DIAMOND THAN
MEETS THE EYE!



BOW! STAND FAST
AND MAKE READY AN
ARROW! I HAVE
AN IDEA!











PRINCESS OF POWER

ACROSS THE CRYSTAL LIGHT BARRIER

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Outings in Etheria are always very special and today's picnic had been no exception. Adora smiled as Josh and Bow leaned against a fruit tree, the picnic basket empty and their bellies full. Spirit and Arrow stood nibbling at the lumps of sugar Glimmer held out in her hand.



Want to race,
Adora?

Sure!
Come on!

Adora and her faithful steed wandered for many miles. Above them shone a bright rainbow sun. All around them, jewel-like mountain tops and petrified flowers glistened under the strange light.



Suddenly, a mysterious burst of light appeared from nowhere!



Adora and Spirit slowed their pace. Startled, Arrow bolted, throwing Glimmer from his back.



Rounding the bend, Josh and Bow hurried to see the race's finish. They found Glimmer on the ground and helped her to her feet. "Where is Adora?" Bow asked. "I don't know," Glimmer replied. "She just disappeared!" "Over here!" Adora cried. I've crossed the Crystal Light Barrier.




Spirit and I are
lost in a strange
and wondrous land!

There Adora and Spirit stood, across the bottomless crack. "Arrow and I will save you!" Bow exclaimed. Glimmer begged him not to go and Adora breathed a word of caution. "She's right. It's much too dangerous. We'll have to find our own way back to Etheria."



Come on, Spirit!
Maybe we can find
someone to
help us.



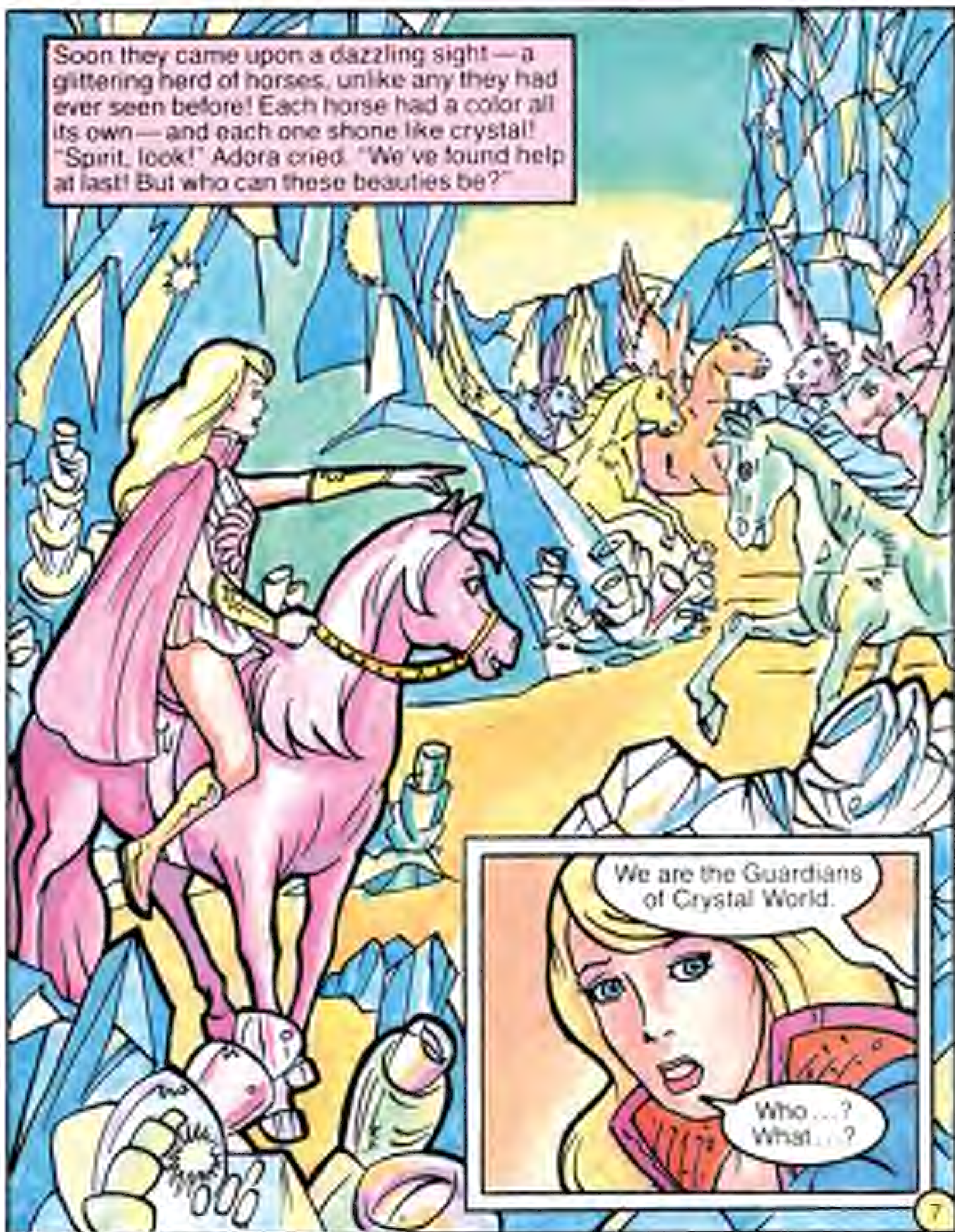


Adora and Glimmer mounted up. The second Bow fired his starting arrow, they took off! Galloping down the orchard path, they disappeared from sight. Neck-in-neck, they raced against each other. Adora and Glimmer sped over field and stream, dashing wildly along the winding path.




How beautiful!

Soon they came upon a dazzling sight — a glittering herd of horses, unlike any they had ever seen before! Each horse had a color all its own — and each one shone like crystal! "Spirit, look!" Adora cried. "We've found help at last! But who can these beauties be?"




We are the Guardians of Crystal World.


Who...?
What...?



The voice belonged to a sleek, crystal horse named Crystal Moonbeam. Adora quickly spoke to him, "We came across the split in the land and now we can't get back." The lavender stallion nodded. "Recrossing the Crystal Light Barrier is certainly most difficult."



Quite soon, you and your horse will become like us.



You mean we will turn into crystal?

Crystal Moonbeam nodded gravely. "Yes. Anyone who touches the ground of Crystal World must change." But Adora hadn't changed at all!

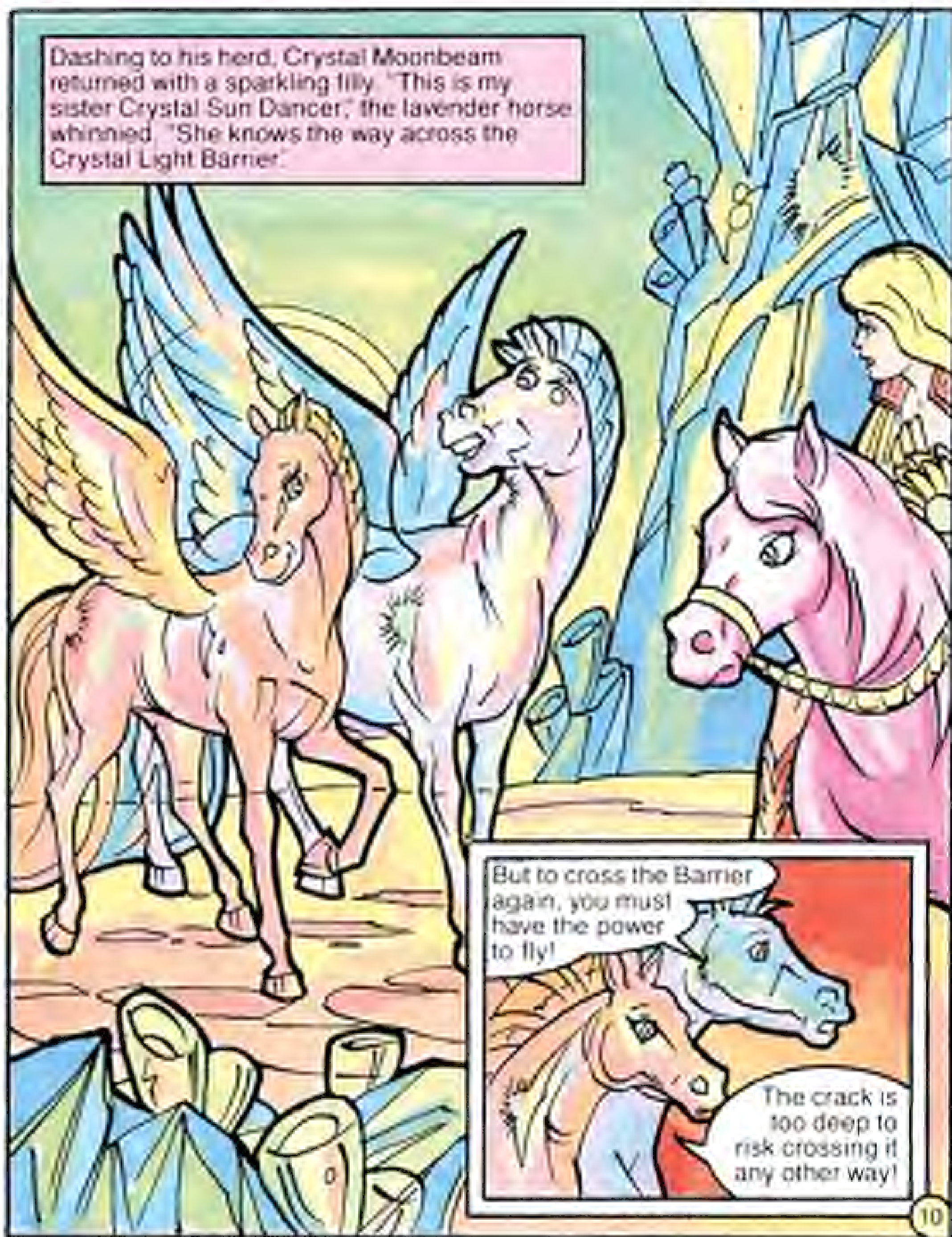


I haven't stepped from Spirit's back.

I haven't touched your world.

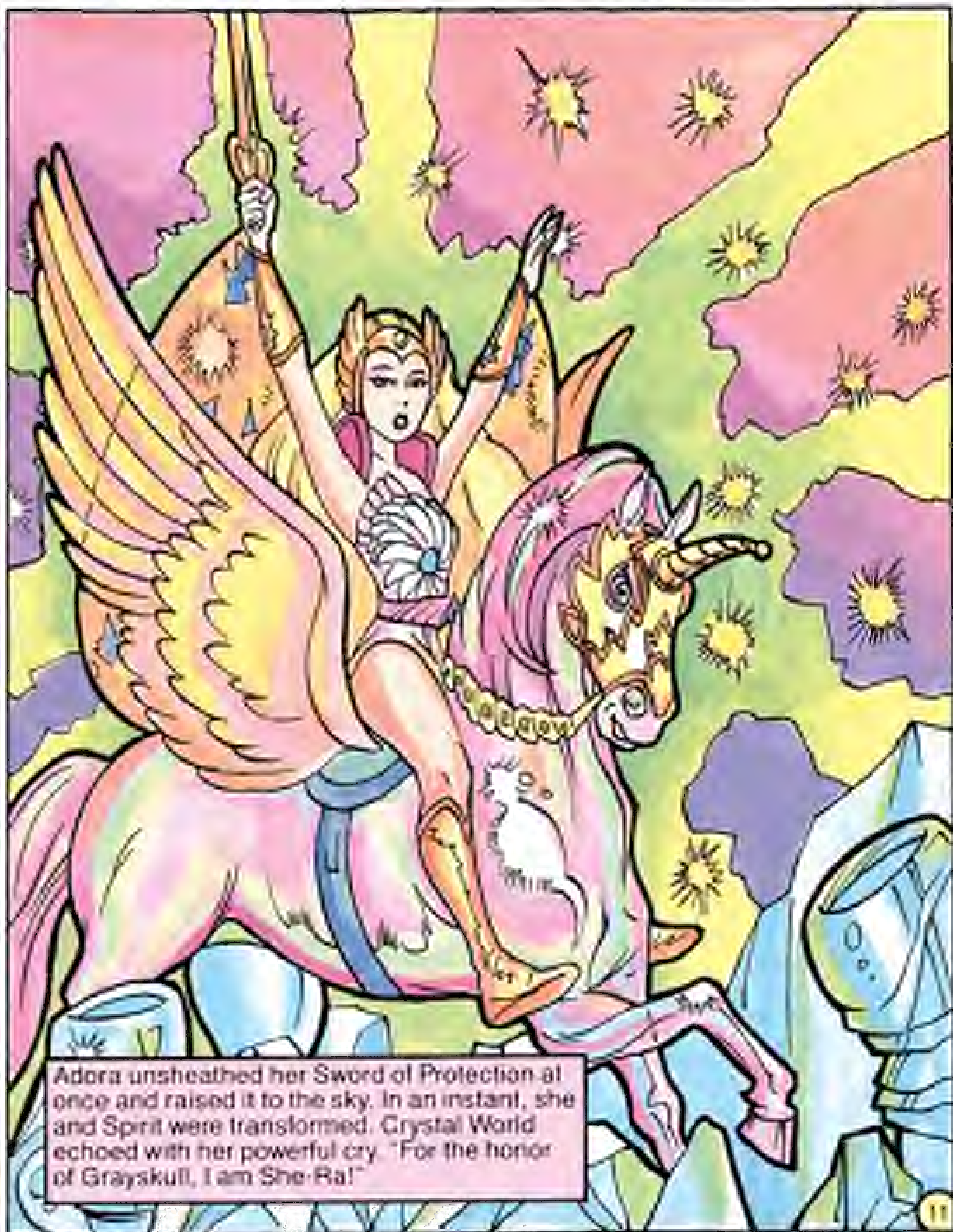
Then, there may be a chance.

Dashing to his herd, Crystal Moonbeam returned with a sparkling lily. "This is my sister Crystal Sun Dancer," the lavender horse whinnied. "She knows the way across the Crystal Light Barrier."



But to cross the Barrier again, you must have the power to fly!

The crack is too deep to risk crossing it any other way!



Adora unsheathed her Sword of Protection at once and raised it to the sky. In an instant, she and Spirit were transformed. Crystal World echoed with her powerful cry. "For the honor of Grayskull, I am She-Ra!"



Swift Wind! Walking here in Crystal World has given you a crystal sheen!

Crystal Sun Dancer, Crystal Moonbeam, She-Ra and Crystal Swift Wind glowed with an unearthly energy as they leaped toward the deep opening. With a brilliant burst of color, they broke through the Crystal Barrier and vanished — gone!



We'd better change back fast before our friends find out our secret!



On the far side of the opening in Etheria, Bow, Glimmer and Josh had been looking high and low for Adora and Spirit. Suddenly Bow heard a rustling sound behind him.



Adora! Where have you been? We've been worried.



Oh, Bow! I've been in a wonderful land called Crystal World.



"Tell us, Adora, who are your new friends?" Bow asked. Adora made introductions all around and Glimmer fairly gleamed. "Oh Spirit with your crystal coat, you're more beautiful than ever!"



It is exciting to see another land...



But it's so much better to come home to my friends!



END



You illustrated several of the Masters of the Universe miniconics. How did you get involved?

I knew Lee Needling, who was art directing for Mattel. We knew each other through the convention circuit and art shows, and we were both members of CAPS. At the time, I was working for Disney in feature animation. I worked on films like *The Black Cauldron*, *The Fox and the Hound*, and *Oliver and Company*.

Escape from the Slime Pit is a memorable story. Any thoughts on illustrating it?

I had the most fun with that one! It's the one I remember most. I was looking up some of the miniconics online and had never thought it would surface again.

What inspired your design for the zombie He-Man covered in slime?

Well, I had just come off working on *The Black Cauldron* and was geared toward that dark look. I was surrounded by that stuff at Disney. It was my "dark period," I guess.

You also worked on the She-Ra miniconics. Can you talk a bit about that experience? Did it differ at all from your work on the He-Man miniconics?

Yes, because I was working on female characters, there were strict guidelines about posing and detail. I really liked working on those. In fact, I turned down working on the *Masters of the Universe* movie as a storyboard artist in order to work on the She-Ra miniconics. It was fun drawing the female characters. There was more attention to detail in those stories.

How does it feel knowing that many *Masters of the Universe* and *Princess of Power* fans still enjoy your work on those little comics?



It's great! I look back on those, and I've learned a lot since then. I'd like to go back and fix some things, but they were fine. I was happy doing those comics, and drawing He-Man and She-Ra. I was living in Venice at the time, and the artists working on the mini-comics were like a little enclave. I remember during a group sailing trip around Tahiti in 1985, I met a young woman who went on to become a famous personal trainer. She found out I worked on *Masters of the Universe*, and she was a big fan and asked me to draw He-Man. So there we were in the middle of Polynesia, and I was drawing He-Man!

You're very active in the film industry. Can you talk about that?

I'm very busy with that. I work on storyboards, concept illustration, and design, and have been working on live-action films for the last ten years. I've worked on films like *The Avengers* and *Planet of the Apes*, and

am currently working on the Jon Favreau *Jungle Book*. I'm late in my film career and would eventually like to go back to biological illustration and education. I actually started out planning to be a medical illustrator, but went in a different direction by surprise when Disney Feature Animation hired me in the early 1980s.

Would you be interested in working on the new *Masters of the Universe* film that is currently in development at Sony?

Yeah! I'm currently working on the next *Alvin and the Chipmunks* movie, but if I were available, I'd do it if the call came. ☺



PRINCESS OF POWER



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In the forest near a stream that began at Crystal Falls, Catra was busy making mischief. She stood back to admire her handwork, a big waterwheel over the stream. Along the wheel were small fishnets, and on the bank was a giant goldfish bowl filled with water.



There. As long as I don't get wet, this water-stuff is a snap to handle.

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PENCILER — JIM MITCHELL
INKER — TODD KURCOVANA
COLORIST — CHARLES SIMPSON
EDITOR — LEE MORLING

"Now to see if it works." She said Gatra pulled a lever that released the wheel, and the wheel turned in the water. As the wheel went around, the fishnets brought up fish from the stream. The fish were then dumped into a trough that emptied into the goldfish bowl!



"You don't know it yet, Fish-face, but you and I are going into business together."

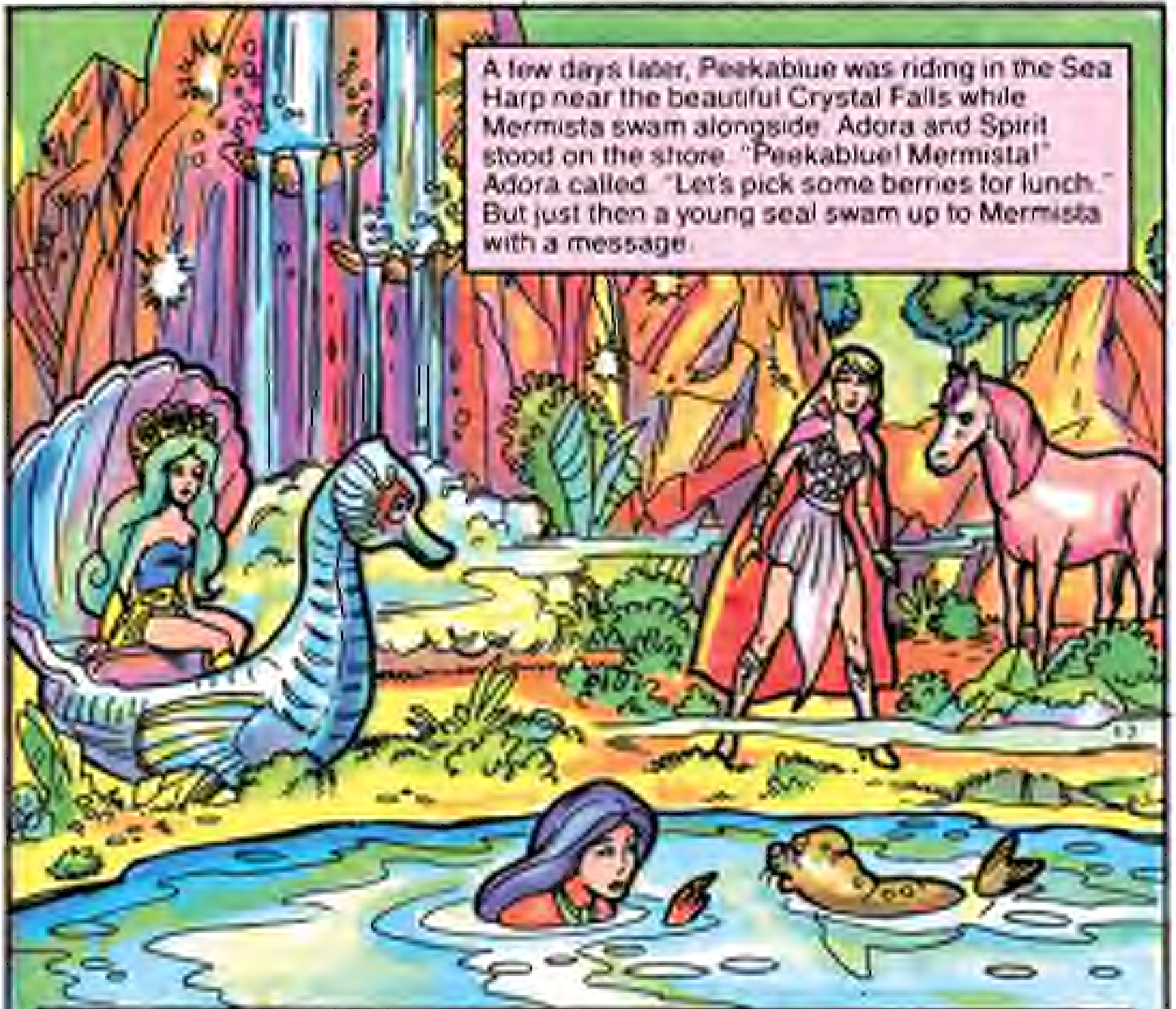


"I can see it now. I'll open the first marine world in Etheria."





A few days later, Peekablue was riding in the Sea Harp near the beautiful Crystal Falls while Mermista swam alongside. Adora and Spirit stood on the shore. "Peekablue! Mermista!" Adora called. "Let's pick some berries for lunch." But just then a young seal swam up to Mermista with a message.



"Oh no! He says his friends, the sunfish and the tuna twins, are missing.

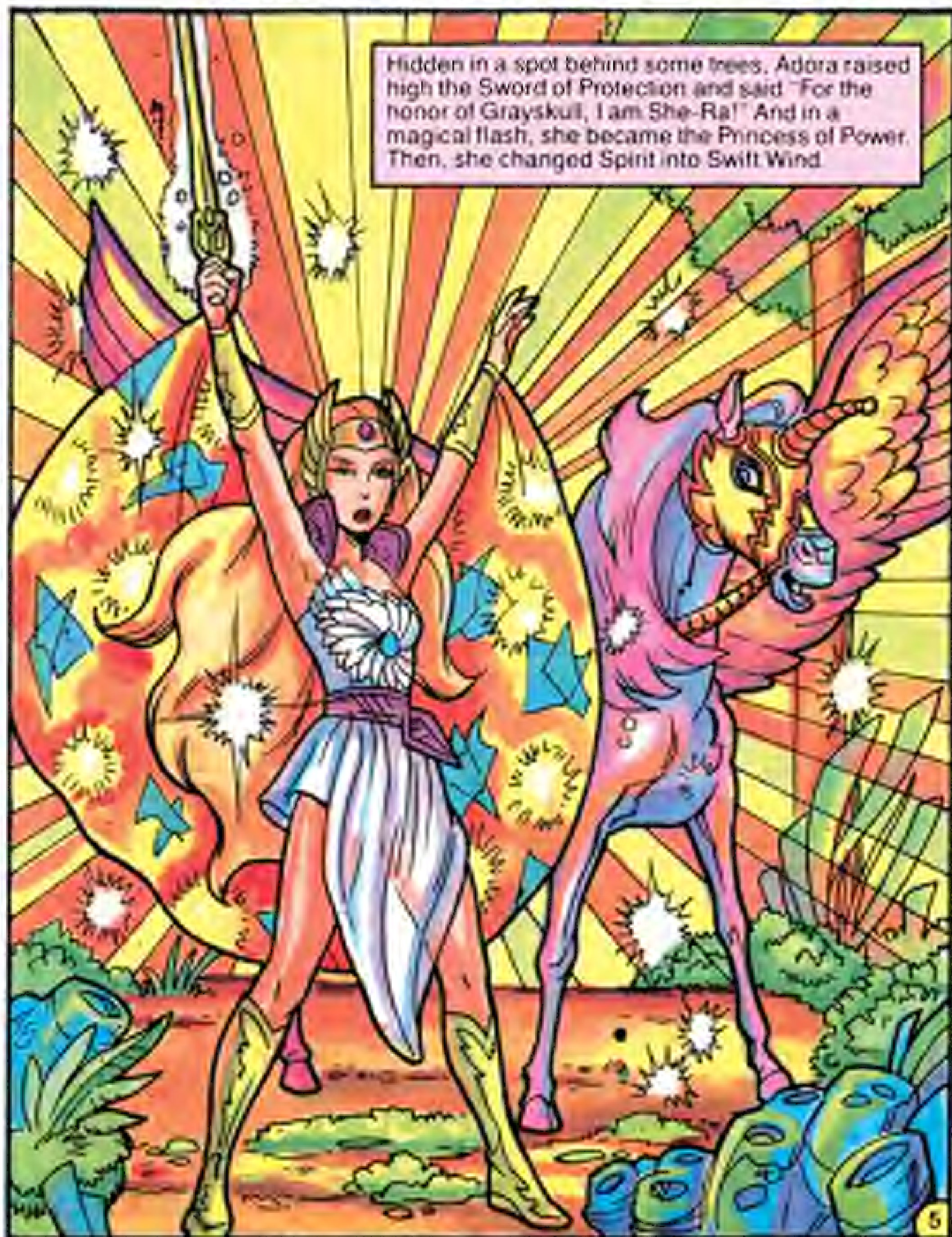
And no one has seen the bluegills since yesterday."



"Hmmm, this could be trouble. I'll go look for help!"



Hidden in a spot behind some trees, Adora raised high the Sword of Protection and said "For the honor of Grayskull, I am She-Ra!" And in a magical flash, she became the Princess of Power. Then, she changed Spirit into Swift Wind.




Peekablue and Mermista were glad She-Ra had come to help. She-Ra suggested they split up. Peekablue said, "I don't want to get my lovely feathers wet, so I'll follow the stream leading into the forest. With my many eyes I'll be able to see any fish who went that way. Then I'll meet you later."



Then She-Ra and Mermista dove into the Crystal Falls pool.





Deep in the blue-green world, the two friends passed great sweeping fronds of sea moss, sparkling stones, many-colored shells, and the broken columns of old ruins. But, oddly enough, no fish. And no one seemed to know where they were!



"Have you seen our friends, the fish?"

"Nope."

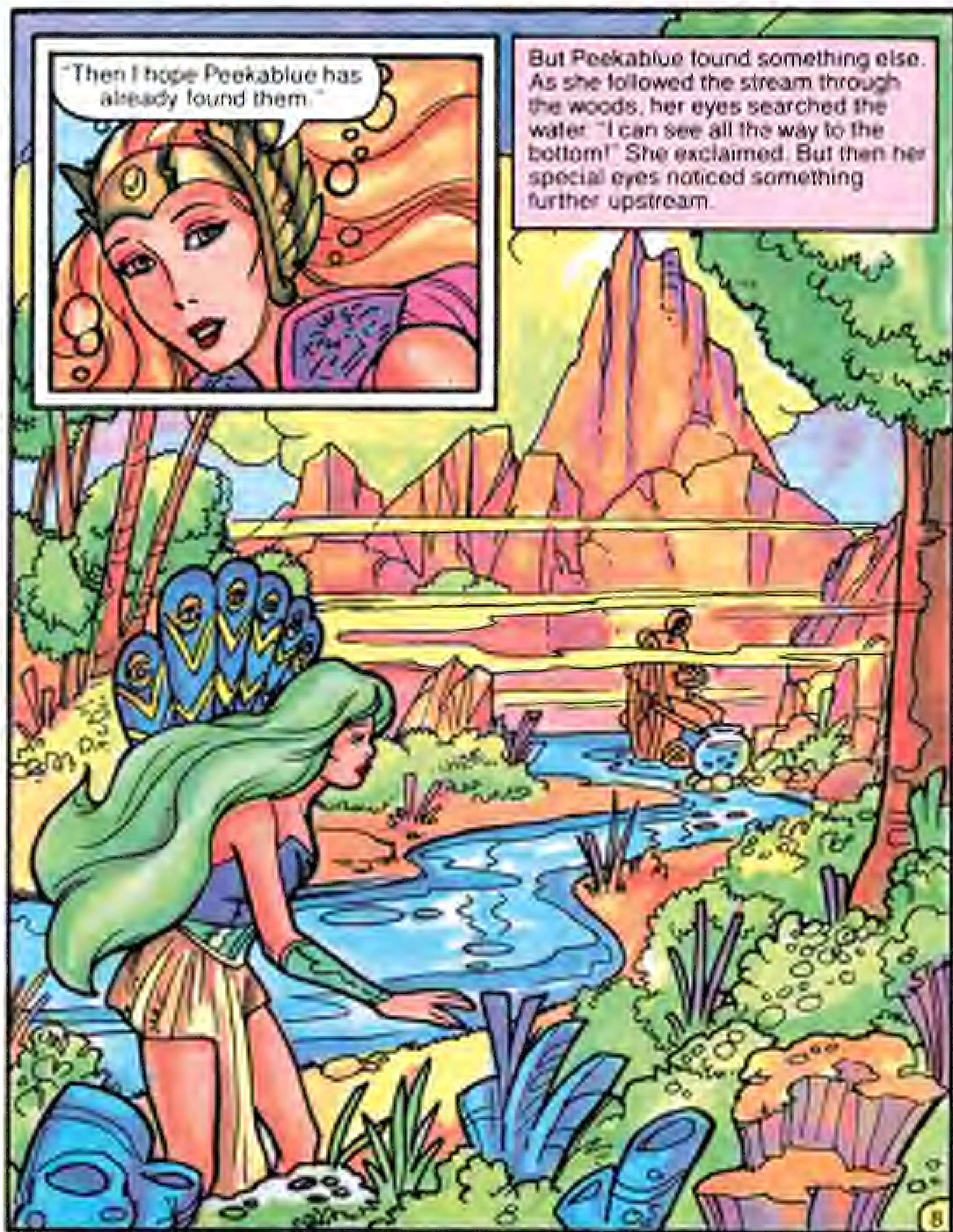


"Fish should stay in one place, like I do."

"Then they wouldn't get lost!"

"Then I hope Peekablue has
already found them."

But Peekablue found something else.
As she followed the stream through
the woods, her eyes searched the
water. "I can see all the way to the
bottom!" She exclaimed. But then her
special eyes noticed something
further upstream.





"Why, it's a wheel!
I wonder what...?"

Suddenly Catra rushed out of the forest. "What do you want, Feather-head?"

"Catra! What are you doing here?" Peekablue asked.

"I was taking a catnap. Now go away!"

"Hummph!" Peekablue said as she walked away. But she thought, "I'm going to tell She-Ra about this."



A little later the three friends met at Crystal Falls. Peekablue told what she had seen. She-Ra said, "I suspect Catra knows where the fish are. Let's find out." "Wait," Mermista said. "I want to go along." She dove, then flipped out of the water, her silvery tail dancing on its surface for a moment.



Then with a spin she landed delicately on the shore on two legs!



There, I'm ready!



The friends soon found Catra's waterwheel and watched as more fish were caught in the nets. She-Ra said, "I thought so!" On the ground nearby were blueprints for Catra's plans, and She-Ra looked them over. "An amusement park! Leave it to Catra!" She-Ra stopped the wheel, but Catra, who heard their voices, came running.





"Saving my fish friends from your clutches!"



"They're mine now, Miss Scaley-tail! Now go away before I..."



But Catra had no chance to finish her threat because Mermista quickly drenched Catra with her water spray. "Yeee-ow!" Catra screeched, as she jumped back. "I think you're the one who should leave, Catra," said She-Ra "while we try to undo your mischief."



As Catra ran off, She-Ra lifted the giant fishbowl overhead and dumped it into the stream. "I think it's time you fellas went back home to Crystal Falls," she said. And the fish were very happy to do so.



"I don't think we should leave this here either, She-Ra. Catra may use it again."



"You're right, Peekablu. And I think I have a good idea."

Later, under the water at Crystal Falls, She-Ra and Mermista turned Gatra's wheel into a ferns wheel. The nets were replaced by little seats. Their friends rode happily 'round and 'round! Mermista said, "I wish Gatra could see her waterwheel now!"



"Yes. And I wish Gatra would learn that it's not right to use others to get ahead."



"Now — how about a ride?"





PRINCESS OF POWER

A MOST UNPLEASANT PRESENT



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Never was a garden in Etheria more lovely than the Laughing Swan Inn's. Perfuma tended her flowerbeds with care. Where a flower had bloomed and faded, she quickly planted another. Dainty lady's slippers and sweet candytufts, bright Dutchman's breeches and soft buttercups — each flower was a lovely work of art.



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INKER—TODD KUROSAWA COLORIST—CHARLES SIMPSON EDITOR—LEE NORDUNG

A bustle in the hedgerow took Perluma by surprise. Looking up, she found a pretty cat-woman was standing at her side.



My my! Your flowerbeds are beautiful this time of year.



Won't you plant these seeds too? They're a special gift.

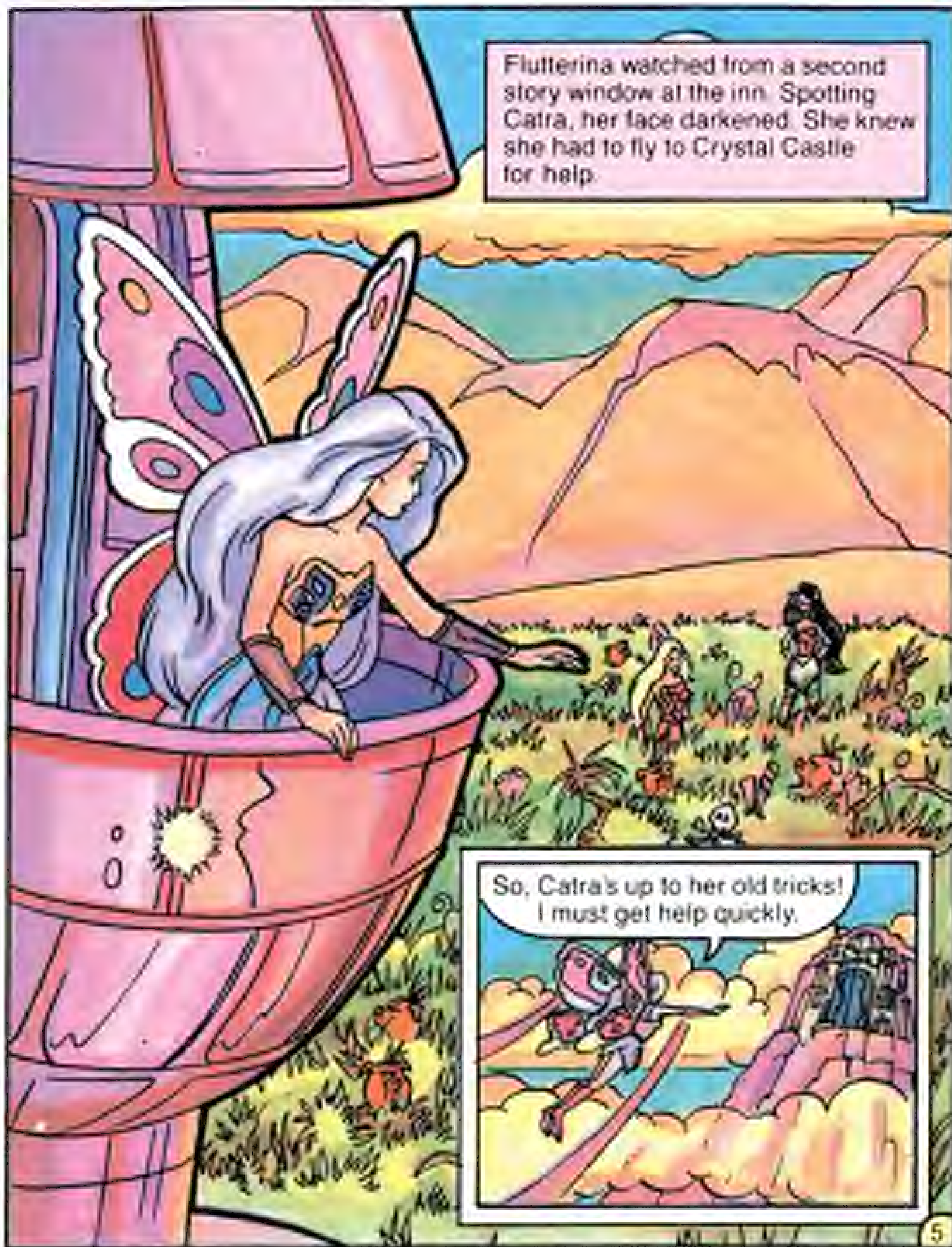


Perfuma quite unwittingly obliged. In an instant, pigweed and poison ivy sprang up everywhere! She found herself trapped in a tangle of briars with no hope for escape!





Flutterina watched from a second story window at the inn. Spotting Catra, her face darkened. She knew she had to fly to Crystal Castle for help.



So, Catra's up to her old tricks!
I must get help quickly.

Spotting Flutterina in the air, Butterflyer took wing to meet her. Breathlessly, the young girl revealed Perfuma's plight. Her words echoed through Crystal Courtyard as Princess Adora listened secretly.



She knew they would need her help. So she drew her Sword of Protection and said....



For the honor of Grayskull...

I am She-Ra!



She-Ra leaped between Butterflyer's wings and beckoned her friends to join her. "Quick, everyone! We must help Perfuma stop Catra from ruining the beautiful gardens!" She-Ra said. In an instant they were airborne, headed for the Laughing Swan Inn.



Meanwhile, Perfuma had used her magic sleeping power to put Catra in a deep sleep. But she knew her power was only temporary and Catra would be awake soon.



Oh my, I must have dozed off! Your power is strong, Perfuma, but not strong enough!



Oh, no...here comes She-Ra!



Down, down Butterflyer dived. Perluma grabbed Bow's arm and off they flew leaving Catra behind in the brambles.



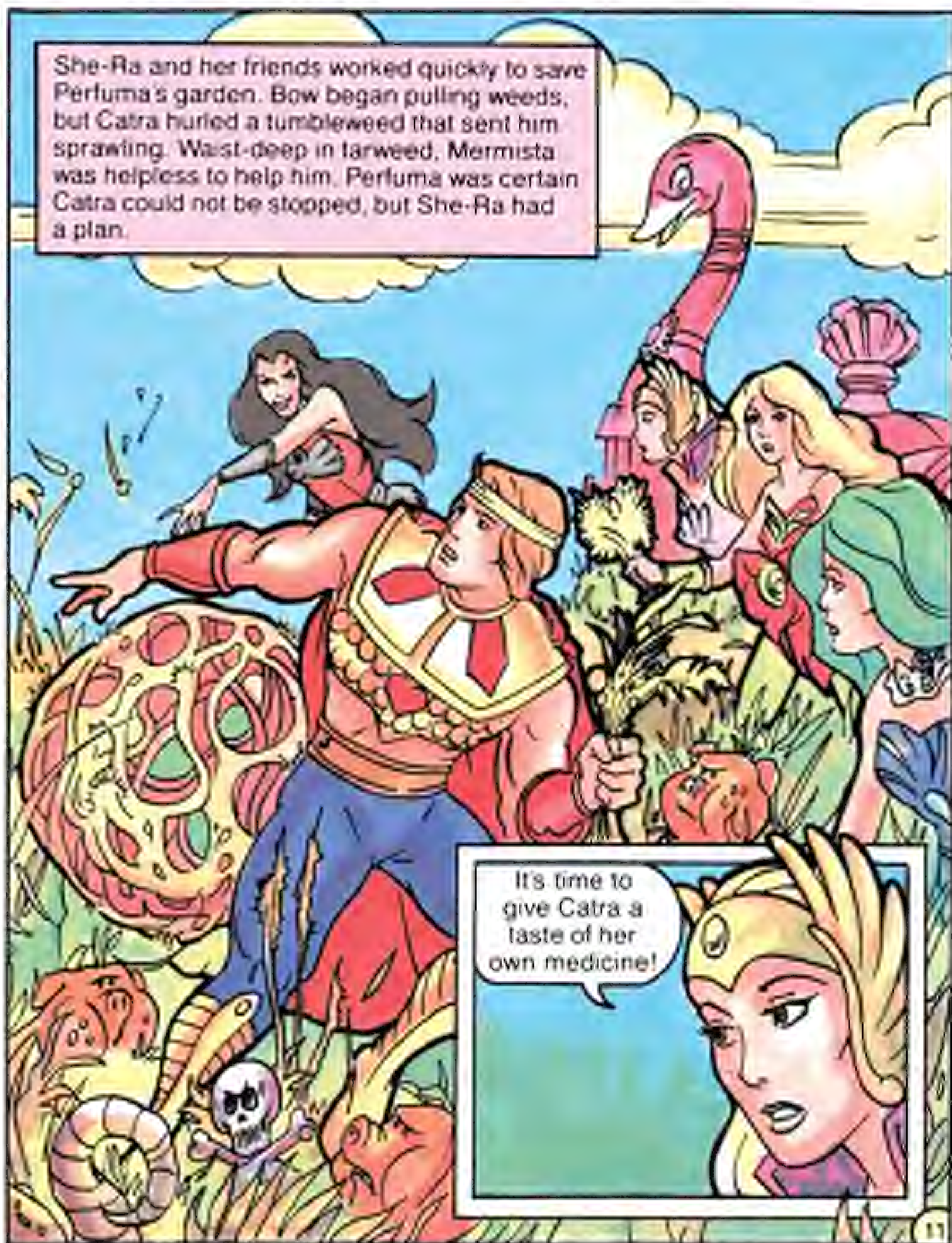
You butterbrains! Flee before you feel my fireweed at your feet!

Mermista quickly put out the fireweed. Caught in the spray, Catra ran for cover. Swooping down, Butterflyer made a perfect landing at the Laughing Swan's front door.



Hurry, everybody! We have no time to waste!

She-Ra and her friends worked quickly to save Perluma's garden. Bow began pulling weeds, but Catra hurled a tumbleweed that sent him sprawling. Waist-deep in tarweed, Mermista was helpless to help him. Perluma was certain Catra could not be stopped, but She-Ra had a plan.



It's time to
give Catra a
taste of her
own medicine!

She-Ra sent Perfuma inside the Inn. When the girl returned, she held two tiny seeds — one in each hand. She-Ra told Perfuma she must trust the magic of the Sword of Protection and gently waved it over the girl's open palms.





Now quickly,
Perluma! Throw
the seeds at
Catra's feet!

Huge snapdragons and dogwood
sprang from the ground — their
bark worse than their bite. Catra
quickly darted away, quivering
with fright.



Perfuma's eyes were full of tears. Catra was gone indeed, but she had left her weeds behind! She-Ra gently spoke to the girl with words both wise and kind. "Catra plays some nasty tricks, but we can help you make your garden pretty again. Perfuma, I think we can all learn a lesson here!"



Oh, yes! I know now that it's dangerous to take gifts from strangers.



Come on everybody and pitch in! We have work to do!





PRINCESS OF POWER



It was daybreak and SweetBee buzzed about her hive. Passing by, Bow stopped to chat. "I'm scouting Etheria for signs of trouble," he said. "Will you be back before sunset?" SweetBee asked. Bow nodded and SweetBee watched him go. "If only I could be a hero brave as he!" she sighed.



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INKER—TODD KUROGAWA
COLORIST—CHARLES SIMPSON
EDITOR—JOAN DUMBAULD & LEE NORDLING

A BORN CHAMPION

Meanwhile, inside her new tree-plex in the Valley of the Lost, Catra was busy entertaining. She and Entrapla sipped their tea while Clawdeen munched a crumpet. Suddenly, a twig snapped in the woods below.



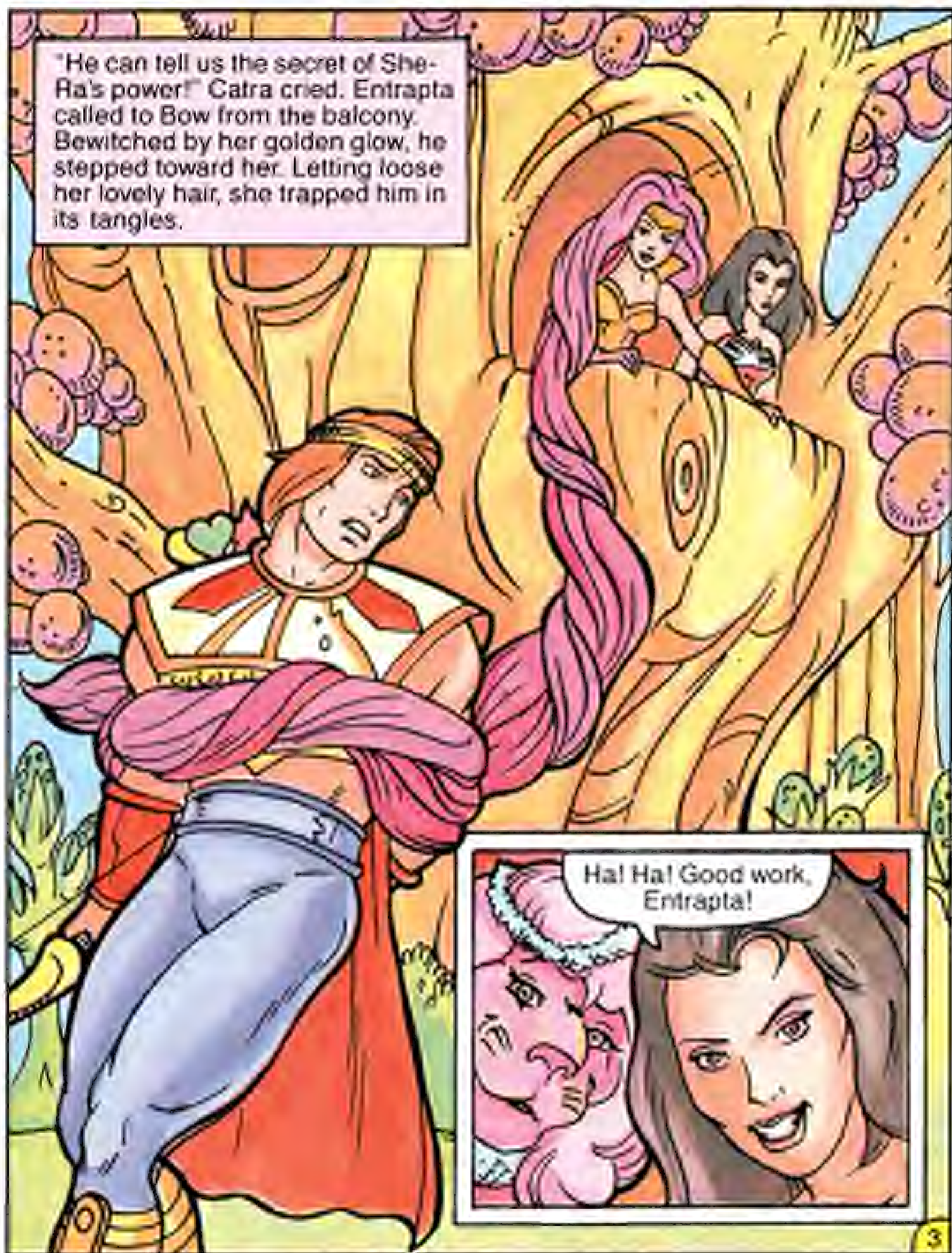
What was that?



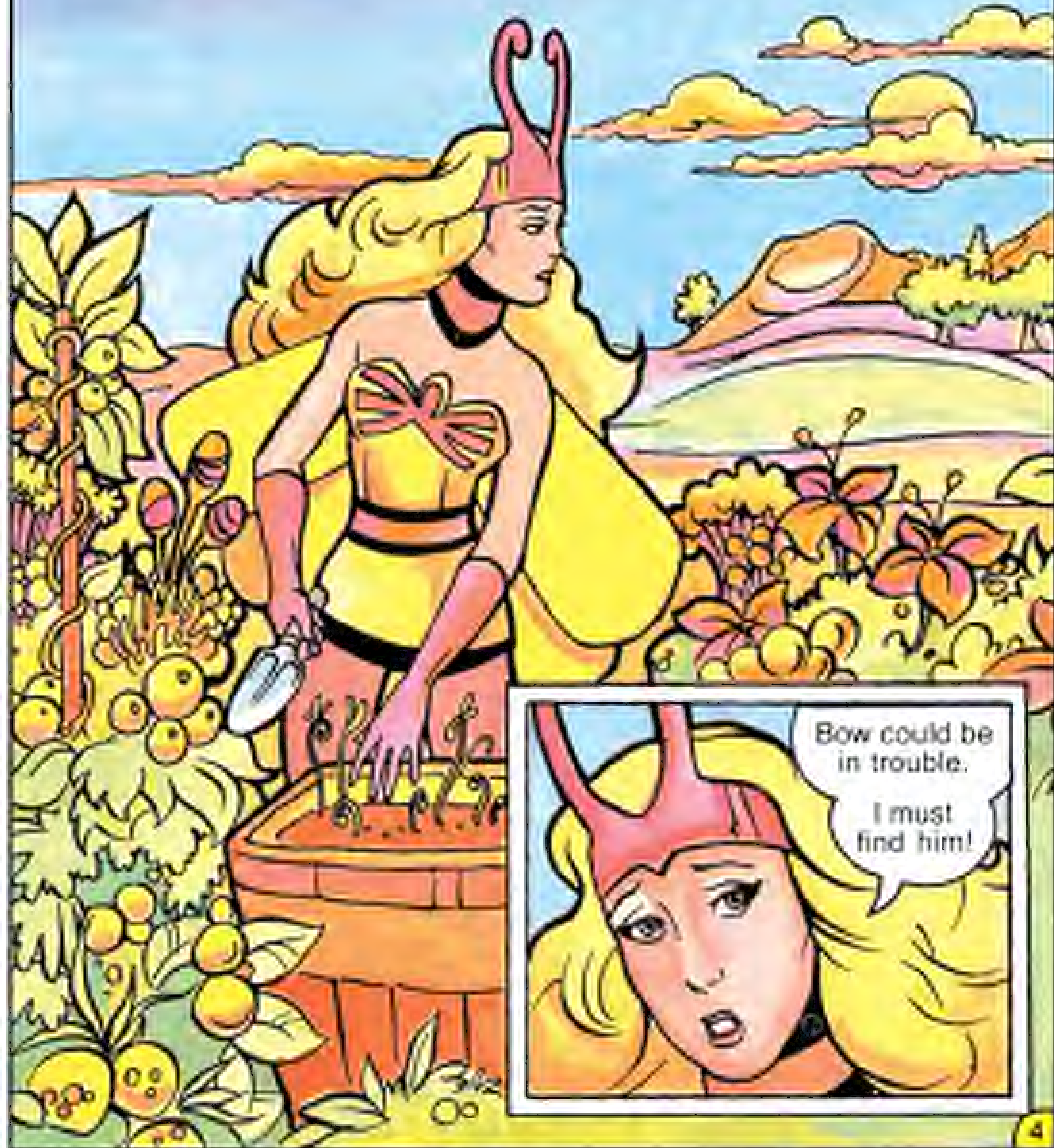
Look, it's Bow!



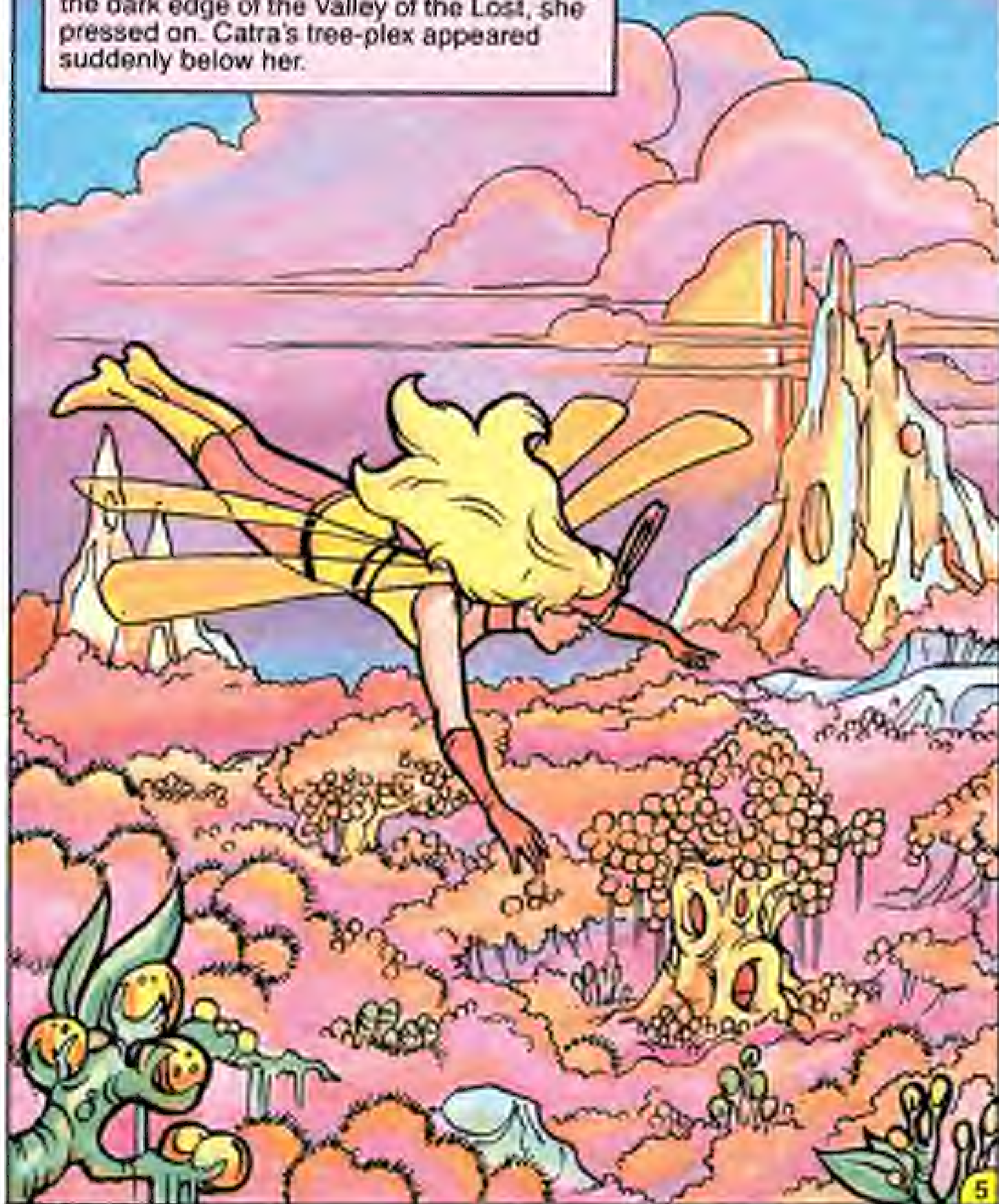
"He can tell us the secret of She-Ra's power!" Catra cried. Entrapta called to Bow from the balcony. Bewitched by her golden glow, he stepped toward her. Letting loose her lovely hair, she trapped him in its tangles.



The day passed quickly and SweetBee noticed it was getting dark. Bow was late and she began to worry.



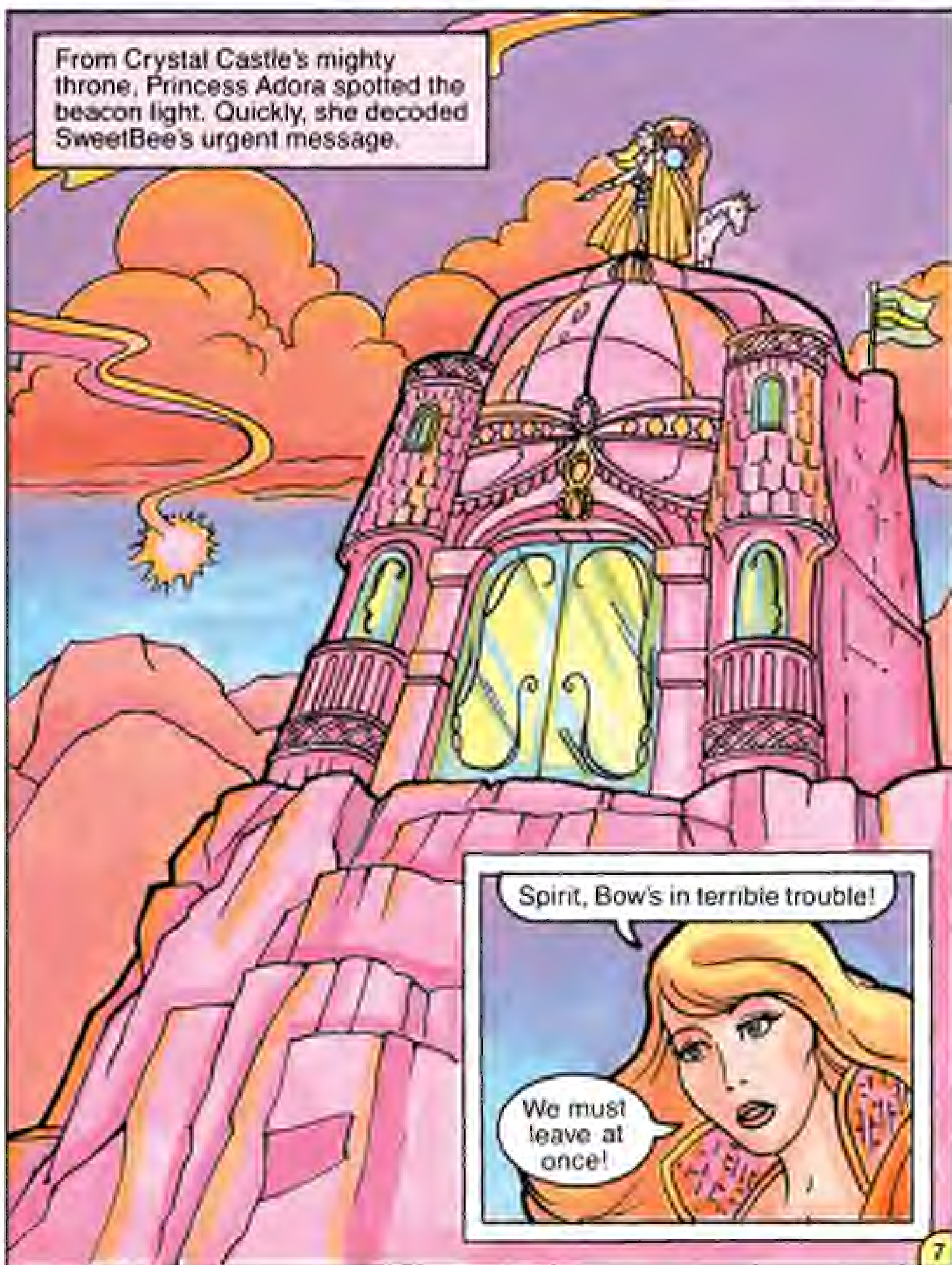
SweetBee took to the air at once. She searched Etheria for many miles. Reaching the dark edge of the Valley of the Lost, she pressed on. Catra's tree-plex appeared suddenly below her.



SweetBee landed softly on the rooftop. She peered in through the skylight. Bow was trapped inside! Carefully she moved away and magically turned her wings from bright yellow into a powerful pink light...




From Crystal Castle's mighty throne, Princess Adora spotted the beacon light. Quickly, she decoded SweetBee's urgent message.



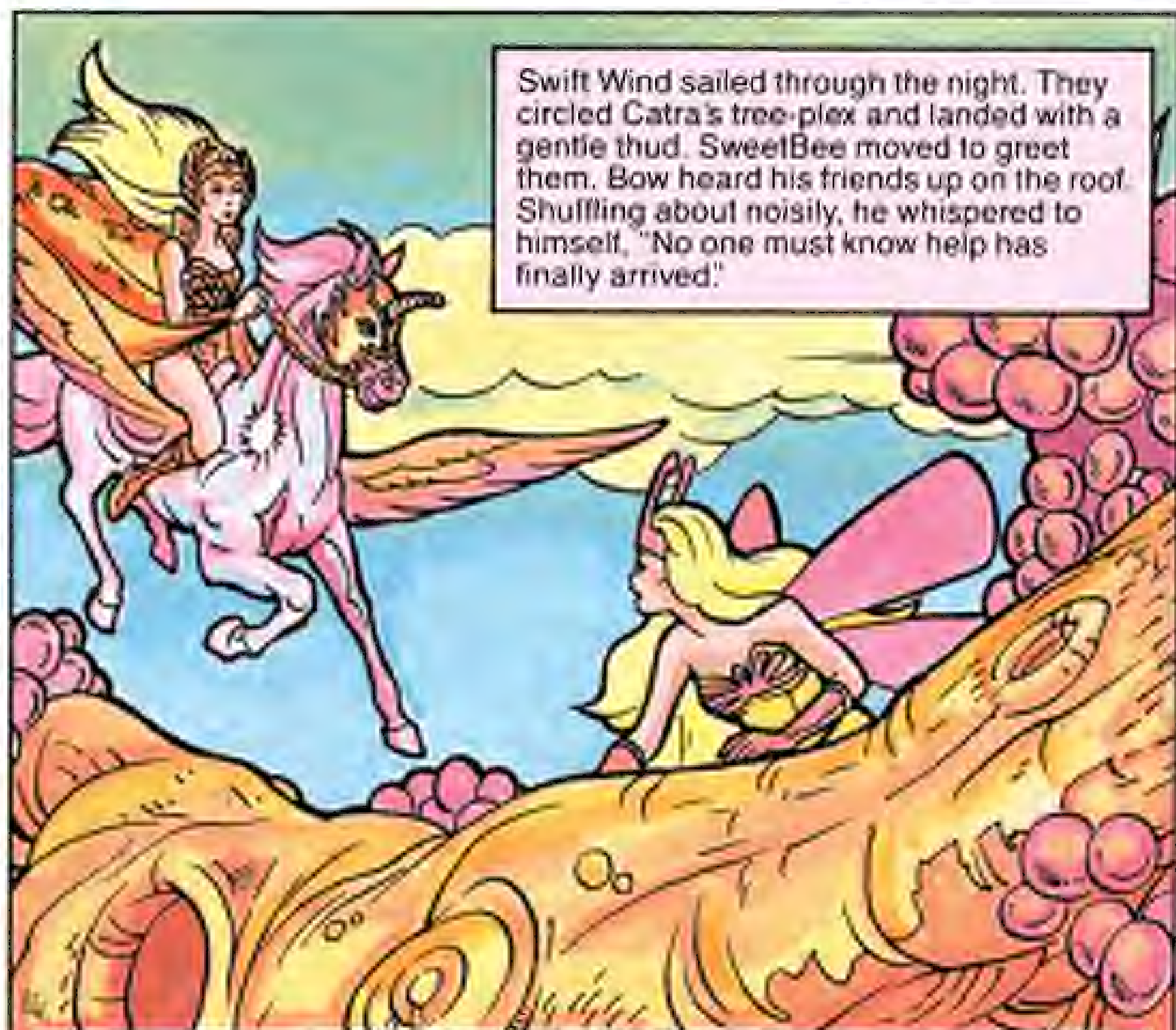
Spirit, Bow's in terrible trouble!

We must
leave at
once!



Adora unsheathed her Sword of Protection and thrust it skyward. Crackling with power, it shimmered in the night. Her voice rang out across all Etheria. "For the honor of Grayskull, I am She-Ra!"

Fear not, SweetBee!
Help is on the way!




Swift Wind sailed through the night. They circled Catra's tree-plex and landed with a gentle thud. SweetBee moved to greet them. Bow heard his friends up on the roof. Shuffling about noisily, he whispered to himself, "No one must know help has finally arrived."



Quiet, you!



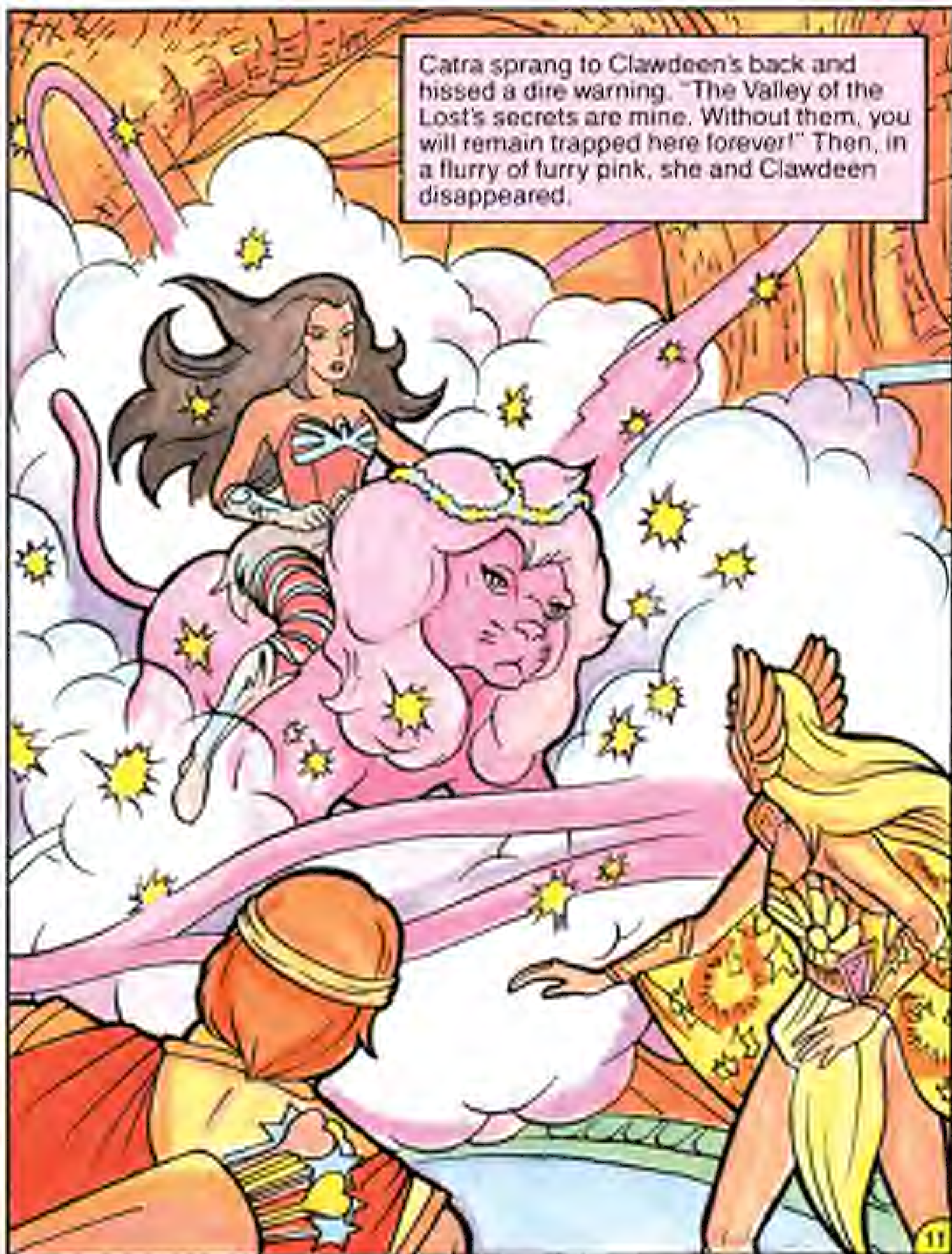
Disturb my friends' catnaps and they'll have both our heads!



Crashing through the skylight,
She-Ra took Entrapta by surprise.
"And if you don't let go of Bow, I'll
have yours — with all its lovely
locks!" "No!" Entrapta cried.
Clutching her braids, she fled into
the night.

You think you've outsmarted me?
Just try to find
your way back to
Crystal Castle!

Catra sprang to Clawdeen's back and hissed a dire warning. "The Valley of the Lost's secrets are mine. Without them, you will remain trapped here forever!" Then, in a flurry of furry pink, she and Clawdeen disappeared.



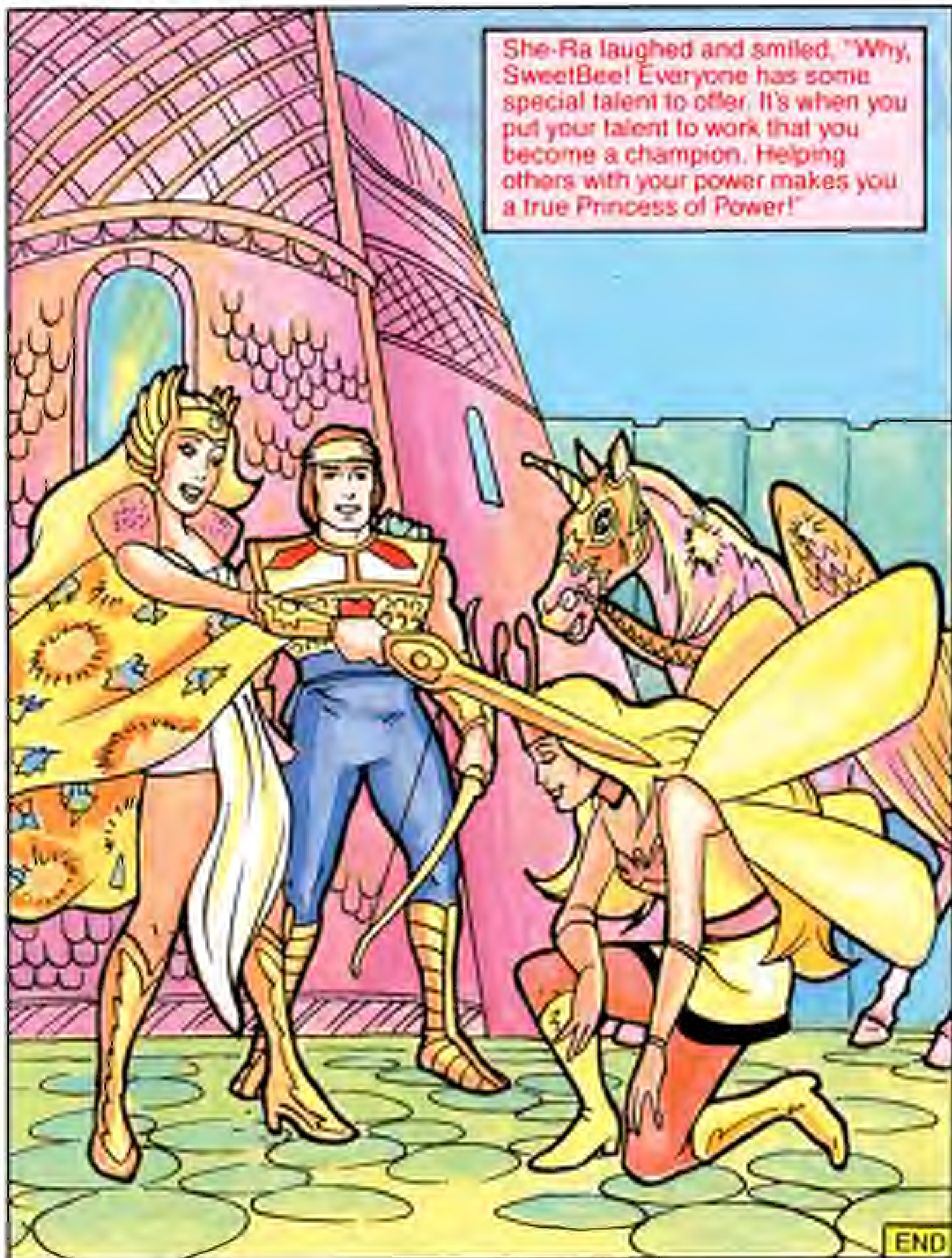
"What a different forest this is!" Bow cried. "Catra has turned everything upside down!" Swift Wind shook his head. "She-Ra, I can't make head nor hair of this. I've lost all sense of direction. How will we get home?"



And at their journey's end, the weary travelers found themselves at home once more.



She-Ra laughed and smiled, "Why, SweetBee! Everyone has some special talent to offer. It's when you put your talent to work that you become a champion. Helping others with your power makes you a true Princess of Power!"





PRINCESS
OF
POWER

Fantastic
Fashions



Fantastic Fashions™

I love my Fantastic Fashions™! They are special because each one has a secret surprise I can use to defend Etheria® from that nasty Catra®. There are eight Fantastic Fashions to collect and they all fit on my Princess of Power® friends! Look out Catra!

Flight of Fancy

This is what I like to wear when Crystal Swift Wind™ and I soar above the clouds of Etheria®. I'm ready for any adventure that comes my way. Just let Catra® make her mischief! I'll simply call to my magical sword and shield, and instantly, they'll fly to my side!





Fit to be Tied

I think this fancy blue gown is perfect for dancing across the ballroom floor with Bow.[®] But little does he know my beautiful blue scarf is really a life-saving "rope." I can use it to rescue someone in trouble, even that nasty Catra[®]!

Flower Power~

I love strolling in my garden in this dress. The flowery shawl always makes me feel sunny. But let danger cross my path, and I've got flower power! The pretty posies on my shoulder pull out to push trouble away! Take that, Entrapta~!





Hold on to Your Hat

This is a great outfit! It turns any party Catra® attends into a surprise party. When Catra starts in with her tricks, is she in for a surprise! My sparkly hat becomes a light-blinding shield. And the pretty parasol is really a cover for my sword!

Ready in Red

Let the weather do its worst! I don't care. This soft furry skirt will protect me from the cold. And I can turn it inside out to protect me another way, as a suit of armor! The special cape doubles as a net, to trap Entrapta, or to save someone in trouble!





Rise & Shine

I love to relax in my lacy lounging gown, but I'm always ready to defend Etheria.® Quick! Glimmer® is cornered by Catra® nearby. I must save her! Little does Catra know this lacy gown hides a sparkly suit of armor! I take off my robe and it's She-Ra® to the rescue! Watch out, Catra, here I come!

Veils of Mystery

Don't you love surprises? I do! That's why I love this dress. Underneath these layers of veils, underneath the shimmering trim, is a special secret sword. So when trouble tries to take me by surprise, I can surprise it in return!





Deep Blue Secret™

Guess what! I have a secret map. A map of a world below the sea that leads to buried treasure! And if you promise not to tell a soul, I'll show you where the map is hidden. See, right here behind the blue fish shield that matches my beautiful blue gown! Now come with me in search of the secrets of the sea!

Subscribe to:

She-Ra
**PRINCESS
OF
POWER**

M A G A Z I N E







PRINCESS OF POWER

DON'T RAIN
ON MY PARADE!

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Princess Adora stood at the crest of Whispering Woods. Never had Etheria looked more beautiful and never had she felt so excited! The sweet sound of music filled the air and hundreds of people lined the path below her. "There are Frosta and Perfuma!" Adora cried, waving. "And Bow and Peekablue! Oh, I can hardly wait for the Parade of Happiness to begin!"

Bustling about, Glimmer and Flutterina groomed Enchantia for the day's festivities. The winged creature had never looked more beautiful! She was decorated with elegant ribbons and flowers. And the horses? Why... Spirit, Moonbeam and Sun Dancer had never looked more dashing!



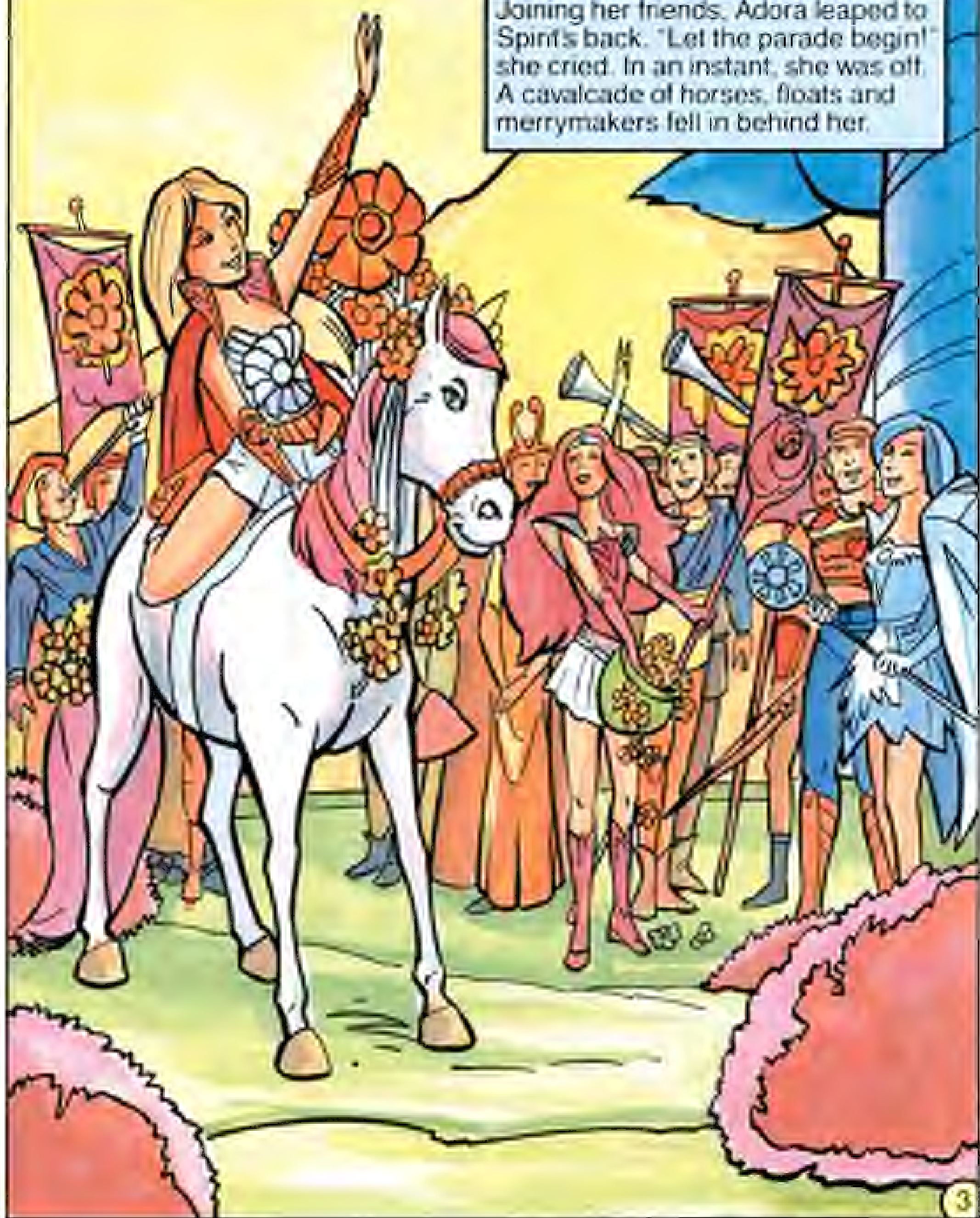
Adora will certainly be proud to lead this year's parade!



...if only Calra doesn't try to spoil it!



Joining her friends, Adora leaped to Spirit's back. "Let the parade begin!" she cried. In an instant, she was off. A cavalcade of horses, floats and merrymakers fell in behind her.



Together, they marched happily for many miles. "Thank goodness! For once, Catra has left well alone," Adora smiled. But, as Spirit rounded a turn in the road, the fair Princess heard a terrible commotion behind her. She looked over her shoulder and was dismayed by what she saw.



By Etheria...
noooo!!!

Everywhere, people were running in all directions. Frightened horses threw their riders from their backs. And the reason for their fear was just indeed, for there stood Catra, scowling. "Rebels!" she cried. "You dare defy The Evil Horde with all your fun and merriment? Well, I shall put an end to that!"





Glimmer!
No!

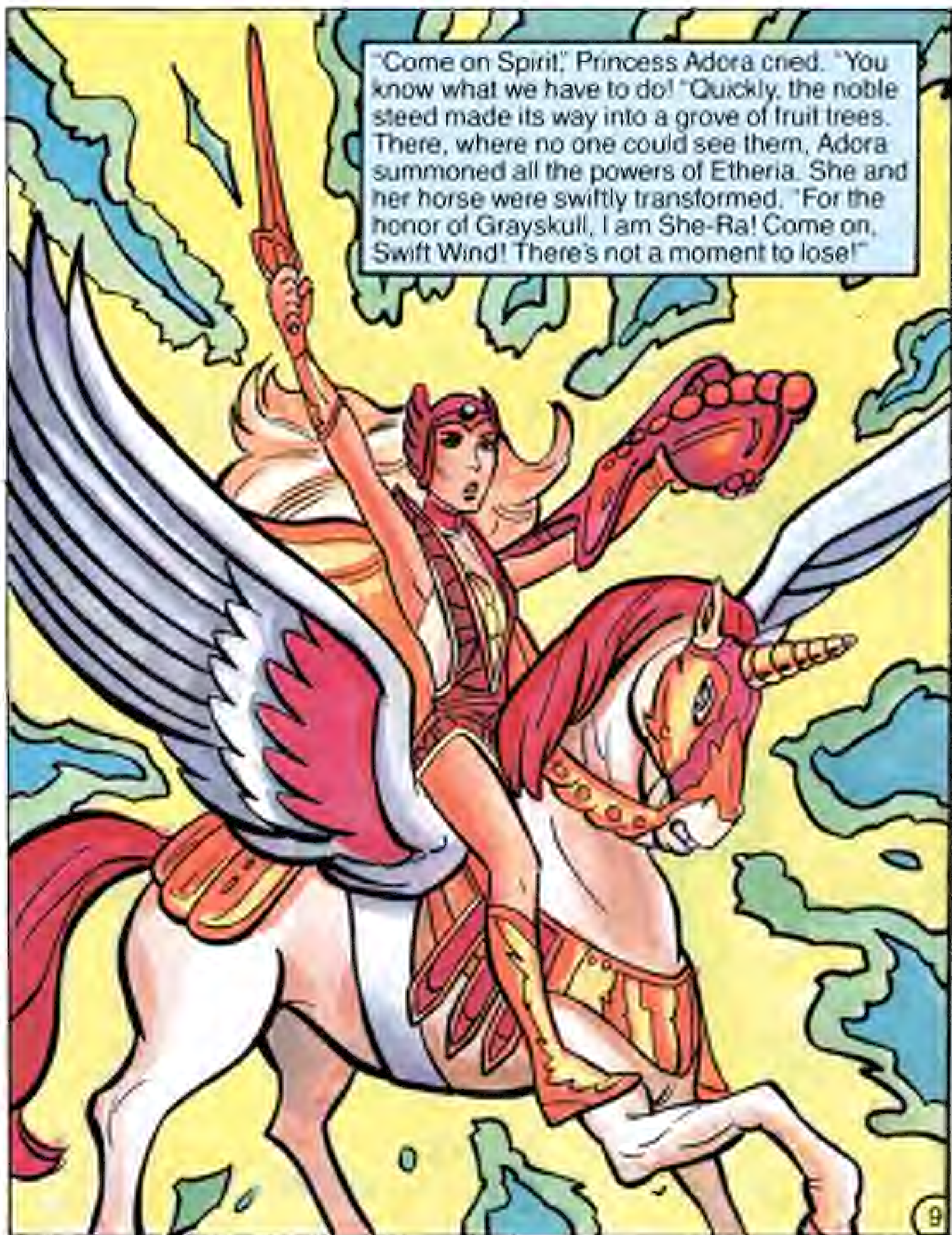
But Bow's warning came too late. Catra paid no heed as Glimmer tried to reason with her. "Foolish child," she hissed. "A little Shower Power will put a damper on your rebel spirit!"

In an instant, Catra had drenched everyone and everything in the parade with a blast of her Shower Power. Poor Perfuma's lovely locks crinkled! Enchanta's pretty bows wrinkled! And Moonbeam and Sun Dancers' shiny crystal coats beaded!





"Come on Spirit!" Princess Adora cried. "You know what we have to do!" Quickly, the noble steed made its way into a grove of fruit trees. There, where no one could see them, Adora summoned all the powers of Etheria. She and her horse were swiftly transformed. "For the honor of Grayskull, I am She-Ra! Come on, Swift Wind! There's not a moment to lose!"





Full speed, She-Ra and Swift Wind flew to the aid of their friends. The Princess of Power raised her Bubble Blower and let loose hundreds of perfect bubbles.

You can try to burst my bubbles, Catra. But don't rain on my parade!

Catra aimed a steady stream of Shower Power at She-Ra's lovely bubbles. Pop! Pop! Pop! The fearsome feline's aim was perfect. Several bubbles burst at once but, try as she might, Catra could not break them all.



She-Ra's Bubble Blower worked its special magic. A crystal clear shield formed around her frightened friends. Even Catra's strongest blast of Shower Power could not penetrate it. Kissing their sad faces gently, the bubbles made Glimmer and the others smile.



Why, Glimmer — would you take a look around us?

Ooh, that tickles!

No one had ever seen the likes of it! The light of their smiles had turned Catra's drenching drizzle into rainbows — hundreds of them! Etheria's good citizens were merrier than ever. The evil she-cat's dark plans had failed.



Bubbles! Bubbles!
For all my trouble
I am undone!

So it was that She-Ra led the grand parade. And though their spirits had been dampened for a time, no one was the worse for wear. "Long live the Rebellion!" Bow shouted, and the crowd joined in his cheer.



Loo-Kee here.
Did you spot me
on page 8?

Now for the
moral of this
tale:
A smile's a
frown turned
upside down.
Wear one
each day —
you'll chase
your troubles
away.



PRINCESS OF POWER



Where Hope Has Gone!

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Although the beauty of springtime bloomed all around her, Princess Adora could not take time to enjoy it. She had received word from her Rebel scouts that The Evil Horde was on the march again. But something else bothered Adora. She felt danger lurking — not for the Rebellion — but for someone else. Someone close to her. But she could not figure out who was in danger or what the danger was. "Light Hope will have the answers," Adora told herself.





Swiftly, Spirit carried Adora to Skydancer Mountain on top of which, above the clouds, stood Crystal Castle. Here Light Hope has lived for many years. Adora unsheathed her sword and raised it high. In an instant, she and Spirit were transformed as she exclaimed, "For the Honor of Grayskull... I am She-Ra!"



Up! Up, Swift Wind!
We must talk to
Light Hope!

Once inside Crystal Castle, She-Ra found Light Hope was gone, leaving only a note behind. It said: "For the safety of all, I have left Crystal Castle. She-Ra wondered, "Could he have been the one I have feared for? Could the holder of the Knowledge of Truth be in danger?"

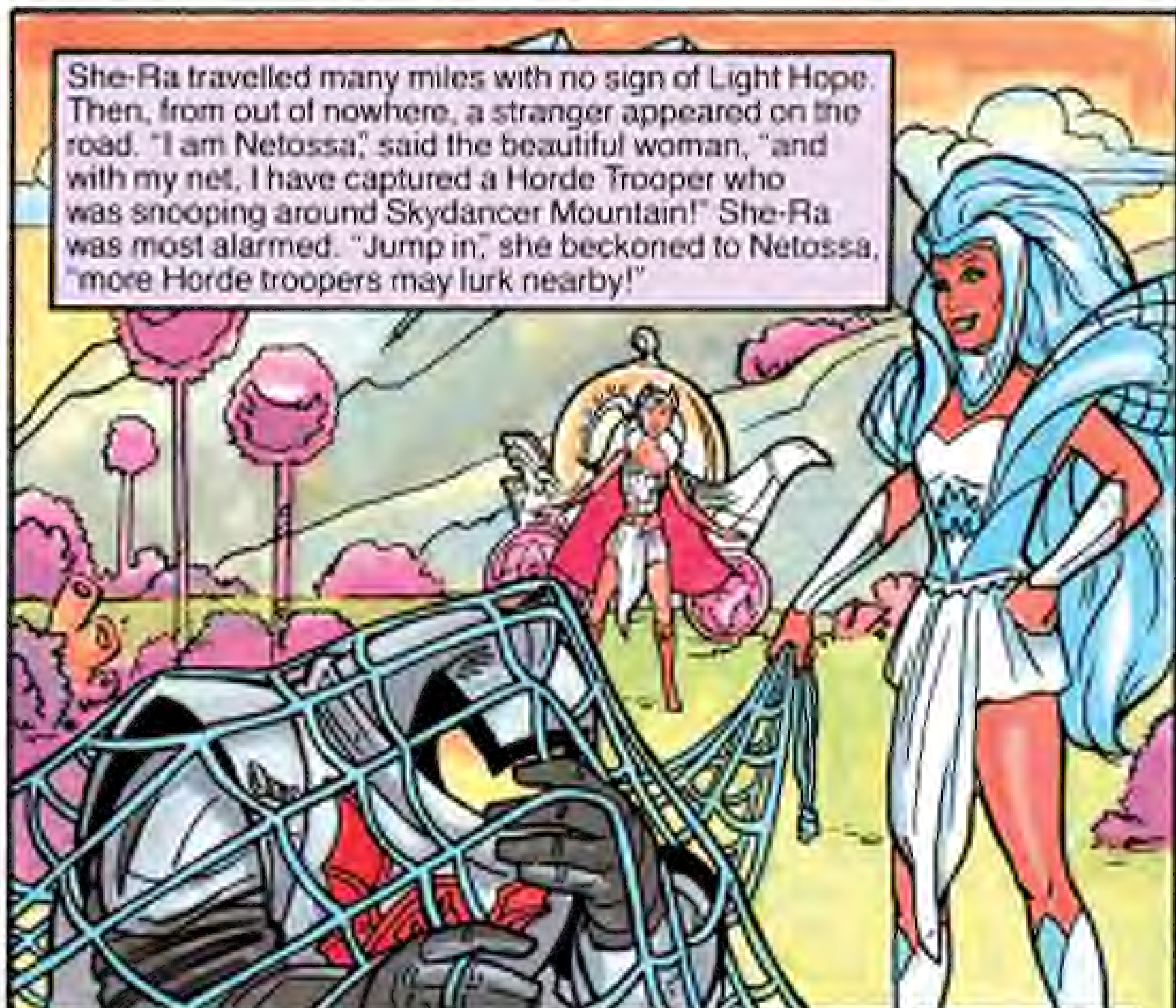


I must find
Light Hope!

As quickly as she could,
She-Ra leaped into her Bubble
Carriage for the search through
the winding trails of Whispering
Woods. The trails she hoped
would lead her to Light Hope.



She-Ra travelled many miles with no sign of Light Hope. Then, from out of nowhere, a stranger appeared on the road. "I am Netossa," said the beautiful woman, "and with my net, I have captured a Horde Trooper who was snooping around Skydancer Mountain!" She-Ra was most alarmed. "Jump in," she beckoned to Netossa, "more Horde troopers may lurk nearby!"



I'm looking for a friend in trouble and that cape of yours could be a very useful power. Will you help me?

Sure! Let's go!






Oh, dear!
Look!

"More Horde Troopers," said Nelossa, "and they're coming this way!" "I just know this is the way to go to find my friend, Light Hope," added She-Ra. "What will we do?"








She-Ra wondered who - or what this colorful whirlwind was. "I am Spinnerella," said the woman as she stopped spinning. "My power has dizzied those nasty Horde Troopers. They were looking for someone called Light Hope. They planned to capture him," she added.

But they will recover soon!

Then, you'd better join us!

A vibrant, comic-style illustration depicting She-Ra and her companions in a fantastical setting. She-Ra, with her signature red and white armor and a crown, stands atop a large, ornate carriage. The carriage is being pulled by a white swan-like creature with a pink collar. Inside the carriage, two other characters are visible: one with long pink hair and another with purple hair. The background is a lush, colorful landscape with stylized trees in shades of blue, green, and pink, and a sky filled with floating bubbles. The overall style is reminiscent of classic children's book illustrations or comic book art.

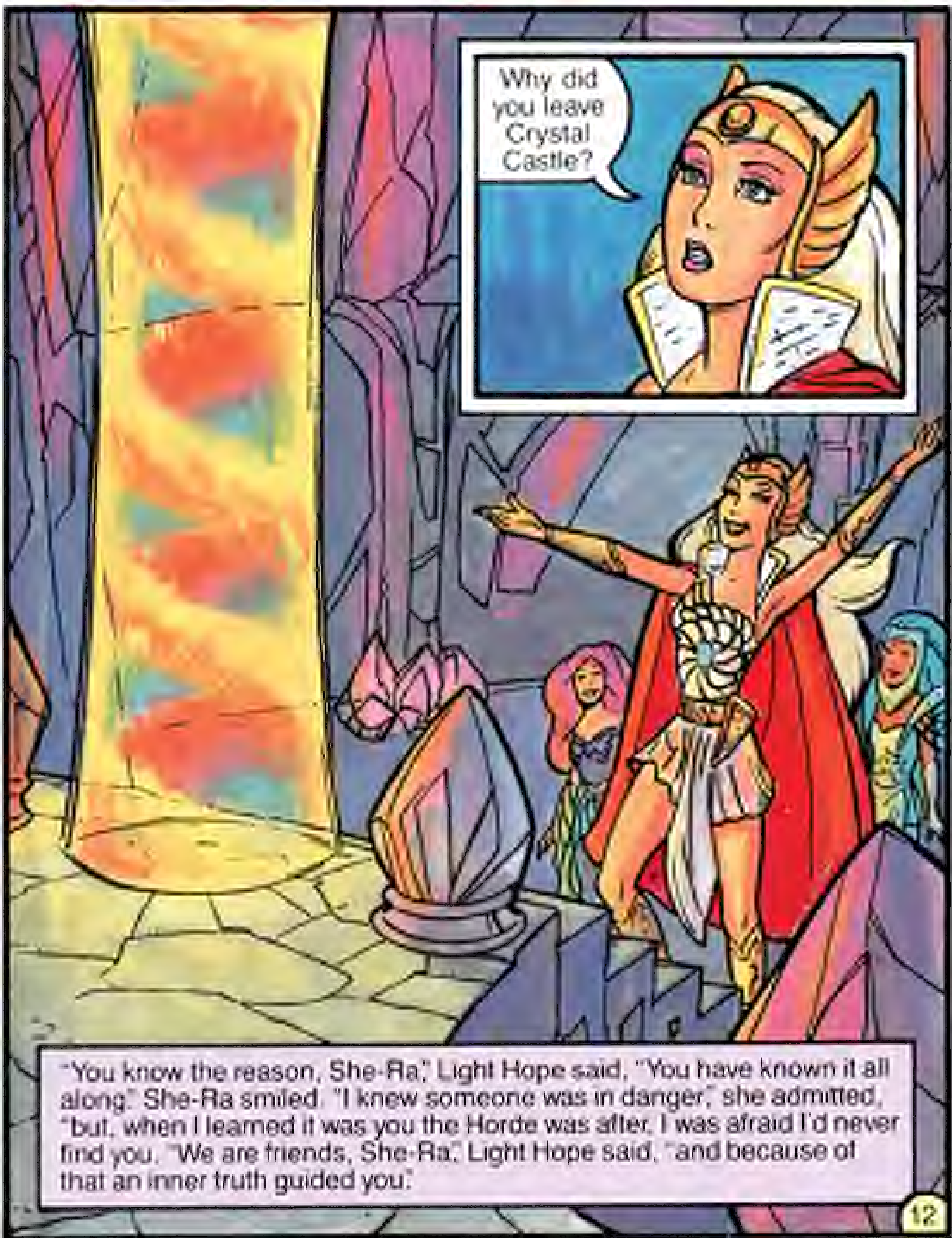
With her new friends, She-Ra raced the Bubble Carriage along the twisting road. She-Ra was now certain that the feeling of danger she had was for Light Hope. She told Netossa and Spinnerella the story of Light Hope and how he helped Princess Adora lead the Rebellion. "I am glad I could help your friend," Spinnerella said. "So am I," smiled She-Ra as the Bubble Carriage raced onward in the search for Light Hope.

In the middle of Whispering Woods, She-Ra and her friends were stunned to see a hillside open before them. And, a magical voice called, "You have searched and you have found me."



As they entered, the hillside closed behind them as magically and mysteriously as it had opened. "The Horde Troopers cannot find us in here," said the voice. "Light Hope," cried She-Ra, "I'm so happy you are safe!"





"You know the reason, She-Ra," Light Hope said, "You have known it all along." She-Ra smiled. "I knew someone was in danger," she admitted, "but, when I learned it was you the Horde was after, I was afraid I'd never find you." "We are friends, She-Ra," Light Hope said, "and because of that an inner truth guided you."

"Why, you're right, Light Hope," said the Princess of Power. "I followed my heart and it led me right to you."



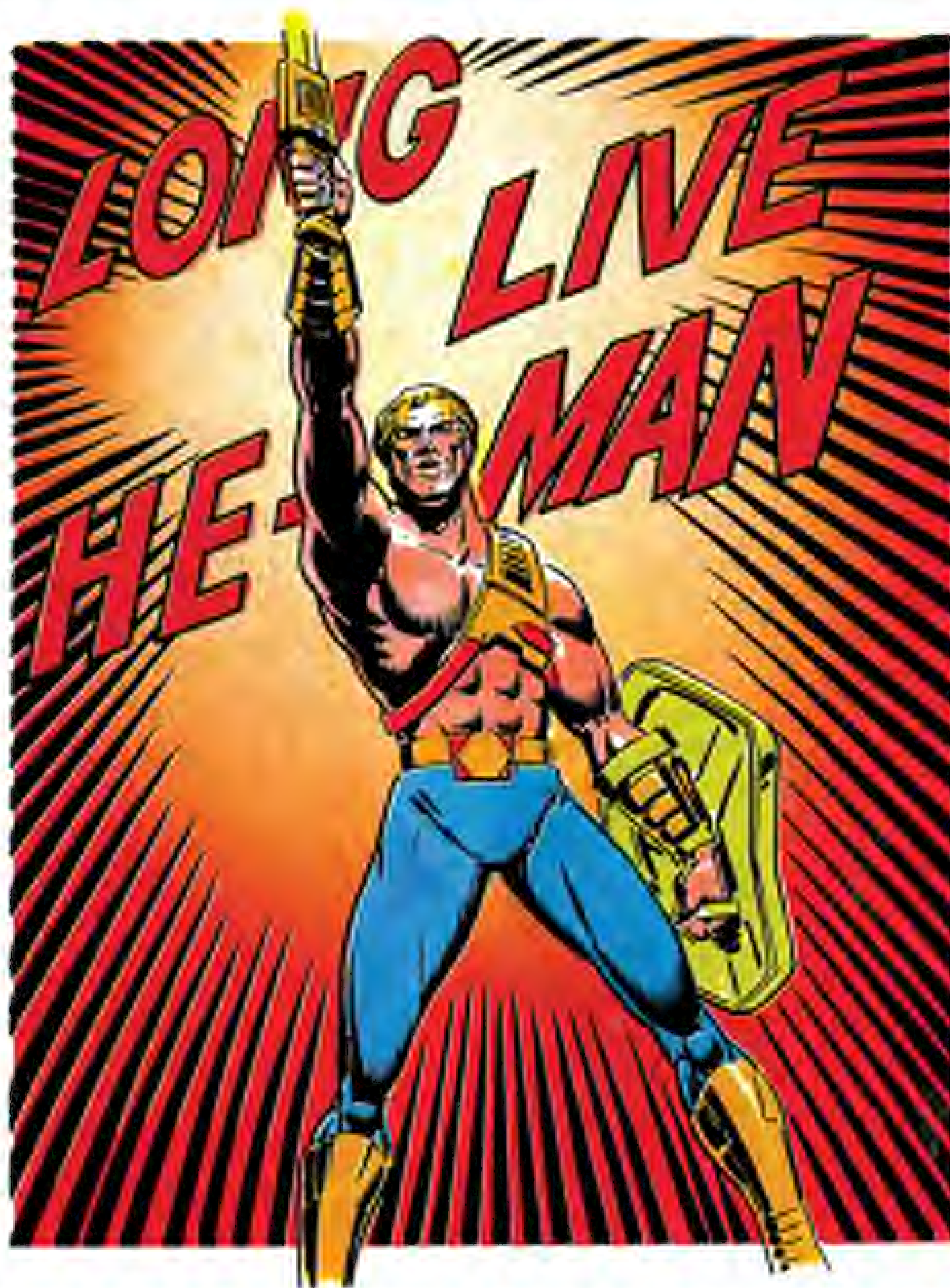


Loo-Kee here.
Did you see me on
Page 9?

Wasn't this adventure great?
Now, for the moral
of this tale:
True friends can feel
things about each other
that no one else can see!
If you look inside yourself,
you'll know how true
a friend can be!

THE END





Despite having more figures than Princess of Power, the 1989 space-themed He-Man line had only four minicomics. But even though they were so few in number, these comics did a great job of introducing the reader to the new adventures of He-Man and Skeletor. As an added bonus, two of these minicomics

featured the art of Errol McCarthy, who drew much of the original Masters of the Universe licensing artwork. His illustrations were featured on a plethora of merchandise sold to fans in the early eighties. Go on the adventure with all four of these illustrated tales. @



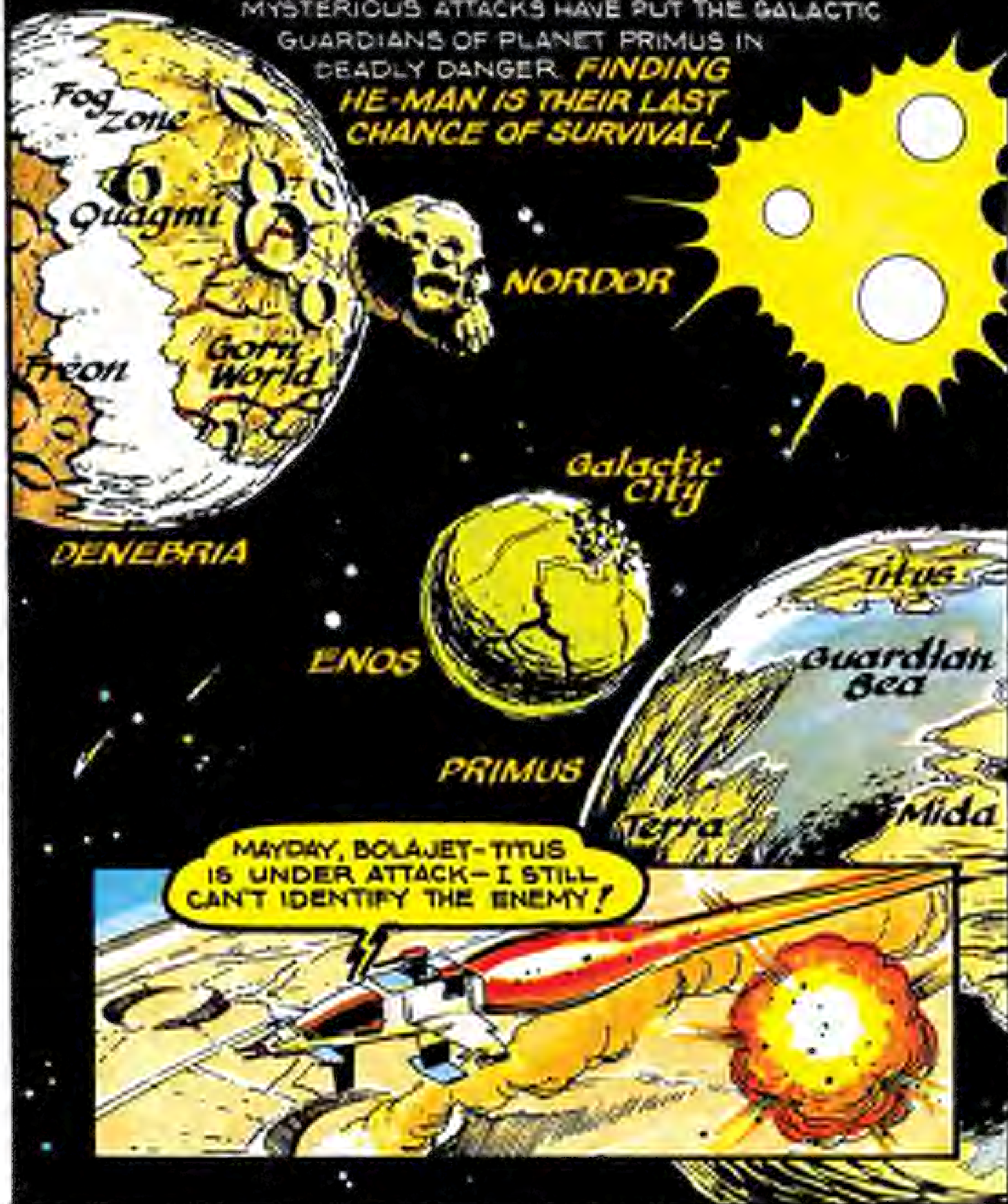
HE-MAN



THE NEW ADVENTURE

Vol. 1, No. 1

THE TRI-SOLAR SYSTEM.... TRILLIONS OF MILES AND LIGHT YEARS AWAY FROM HE-MAN'S HOME IN CASTLE GRAYSKULL, THERE IS A TROUBLED STAR SYSTEM THAT NEEDS HIS HELP. MONTHS OF MYSTERIOUS ATTACKS HAVE PUT THE GALACTIC GUARDIANS OF PLANET PRIMUS IN DEADLY DANGER. **FINDING HE-MAN IS THEIR LAST CHANCE OF SURVIVAL!**





ROGER, ASTROSUB—
I'M GOING IN—
WISH ME LUCK!

INSIDE THE
COMMAND STARSHIP...

ANOTHER **ATTACK!** THERE'S NO MORE
TIME, LIEUTENANT FLIPSHOT. WE
HAVE TO FIND **HE-MAN!** LEGEND
SAYS HE IS THE ONLY ONE
WHO CAN HELP US!

BUT CAPTAIN HYDRON,
WE'VE BEEN
SEARCHING THE
WHOLE UNIVERSE—
WILL WE
FIND HIM?

WE **MUST!** THE
FUTURE OF OUR
STAR SYSTEM
DEPENDS ON IT!



CAPTAIN HYDRON AND LIEUTENANT
FLIPSHOT LEAVE PRIMUS TO SEARCH THE
UNIVERSE FOR **HE-MAN!** AN ANCIENT
LEGEND SAYS HE IS THE ONLY ONE WHO CAN
SAVE THEIR PLANET FROM THE MYSTERIOUS EVIL
THAT IS DESTROYING THEM. OVER AND OVER THEY
TRANSMIT A MESSAGE OF HELP AND HOPE
THAT **HE-MAN** WILL ANSWER...

SIR! I'M GETTING AN
ANSWER TO OUR TRANSMITTED
MESSAGE TO HE-MAN!



FRIENDS, I AM HERE ON PLANET ETERNIA...THE CASTLE HOLDING MY POWER IS UNDER SIEGE.....

QUICK, FLIPSHOT—OPEN A LASER GATE INTO HE-MAN'S DIMENSION!

...YOU MUST TRANSFER THE CASTLE'S POWER TO YOUR SHIP...HURRY! ALL GOOD IS IN DANGER!



ON PLANET ETERNIA, SKELETOR WATCHES THE LASER GATE OPEN ABOVE CASTLE GRAYSKULL!

HA! I HAVE TRICKED THOSE FOOLS FROM THE FUTURE! THEY THINK I AM HE-MAN!

SOON THE POWER OF CASTLE GRAYSKULL WILL BE MINE!





WAIT! SKELETOR'S EVIL
HAS TRICKED YOU!

YOU'RE TOO LATE,
PRINCE *HAS-BEEN!*

THE POWER OF
THE UNIVERSE IS *MINE!*

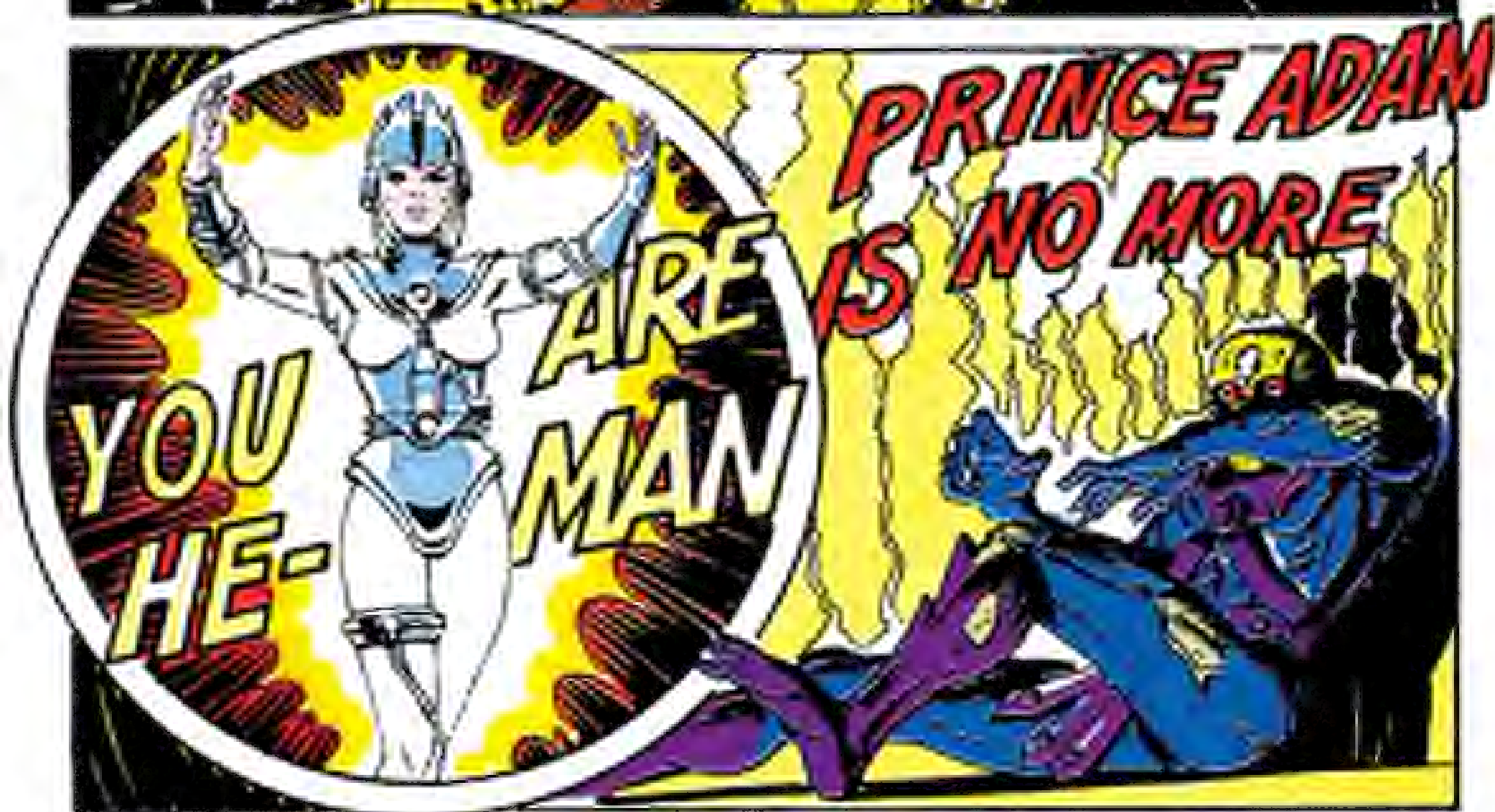
NO WAY,
SKULL BRAIN!

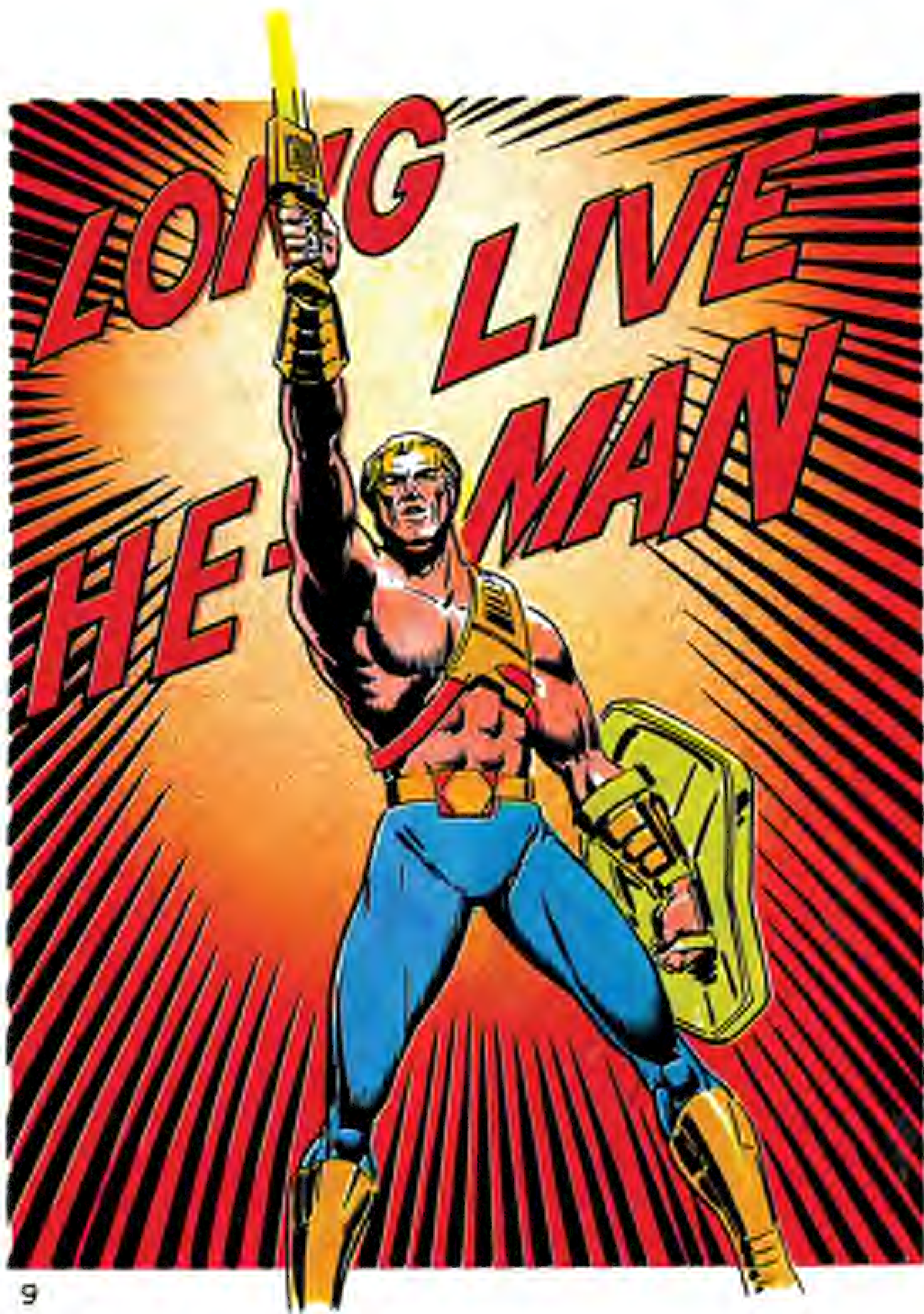
I *FLIP* OVER
A GOOD FIGHT!

OOF!

WUMP!







HE-MAN, THIS NIGHT THE POWER AND WISDOM OF THE ANCIENTS HAS JOINED WITH THE TECHNOLOGY AND KNOWLEDGE OF THE FUTURE!

HE-MAN, YOU ARE THE LEGEND WE SEEK!



I AM CAPTAIN HYDRON AND THIS IS LIEUTENANT FLIPSHOT—OUR STAR SYSTEM NEEDS YOUR HELP!

I WILL HELP, BUT FIRST WE MUST RETURN THE POWER TO CASTLE GRAYSKULL!

I MUST GET TO THE ESCAPE POD!



The art suggests that Orin's skull is actually skin that has ripped or detached off his face, similar to his sister Judy's wounds. Farther from the film, Dan O'Neil, which made Orin's head look more like a living skull, this moment also provides a possible reason for the green color surrounding Orin's skull in the original toy.

HE-MAN, WE CANNOT RETURN...
THE POWERS OF THE PAST AND
THE FUTURE HAVE BEEN
JOINED TOGETHER!

BUT, SORCERESS, MY
PARENTS, MY FRIENDS...
WILL I SEE THEM AGAIN?



DON'T BE SAD, HE-MAN, THERE
IS A WAY, BUT FIRST YOU MUST
GO TO THE *FUTURE!*
EVEN NOW I FEEL SOME-
THING *TERRIBLE* IS HAPPEN-
ING... THERE IS EVIL, BUT I
CAN'T SEE IT'S FACE!



SOOO... THIS EVIL HAS
NO FACE? LOOK AGAIN
YOU *FOOLS!*



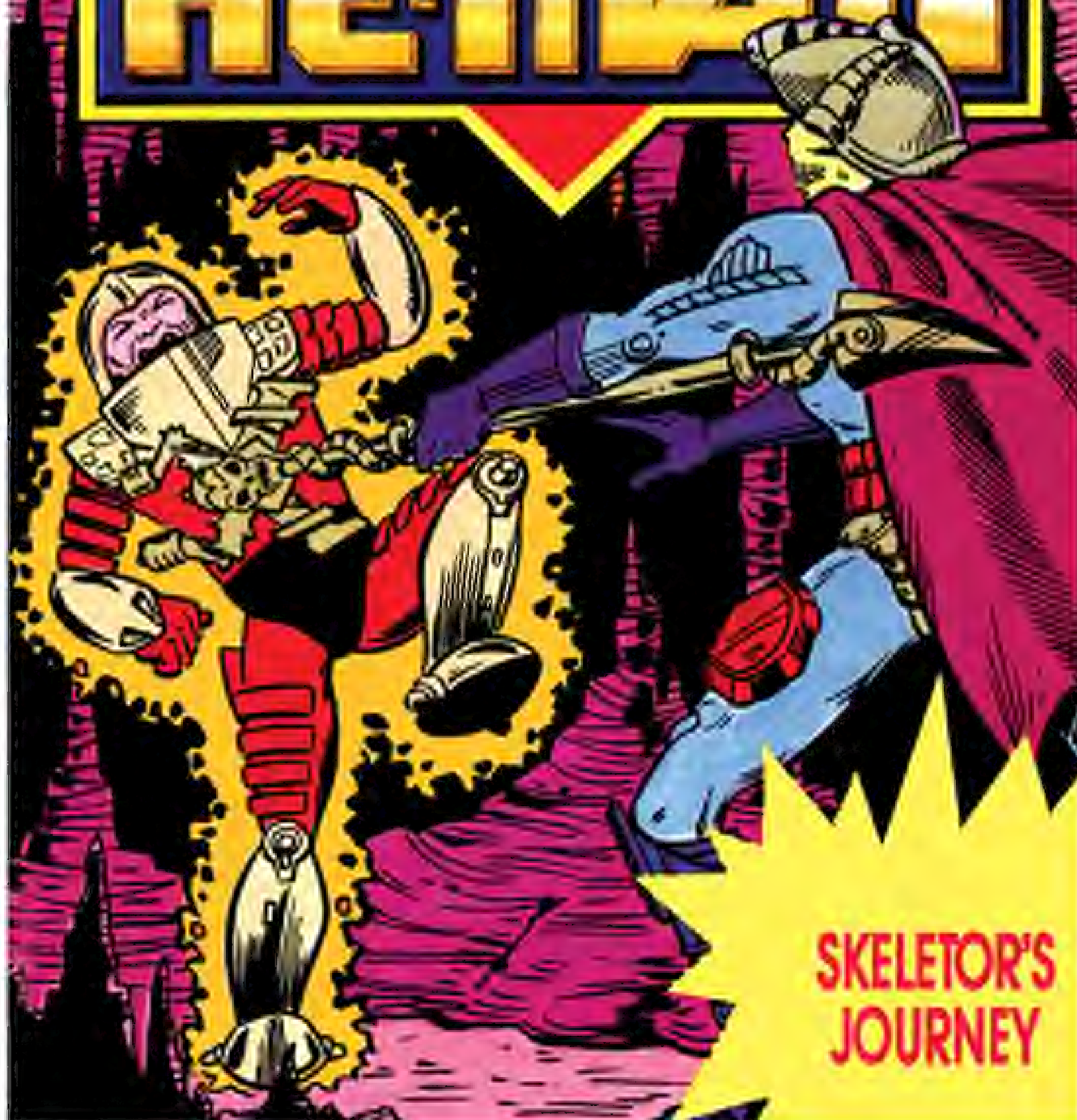
EVIL'S FACE
IS *MINE!*








HE-MAN



SKELETOR'S JOURNEY



AFTER THE EXPLOSIVE JOINING OF POWERS ABOARD HE-MAN'S NEW STARSHIP, EVIL LORD SKELETOR LAUNCHED THE SHIP'S ESCAPE POD THROUGH THE LASER GATE AND INTO THE FUTURE...

CAPTAIN HYDRON, LT. FLIPSHOT-- WE MUST FOLLOW SKELETOR INTO THE FUTURE!



HURRY, HE-MAN! THE LASER GATE IS CLOSING!

PUNCH TO HYPER-SPEED!!

WAIT! WE'RE SPIRALING OUT OF CONTROL!!

HAVE A SAFE JOURNEY, HE-MAN... ON THE WAY TO YOUR DOOM! HA HA!!

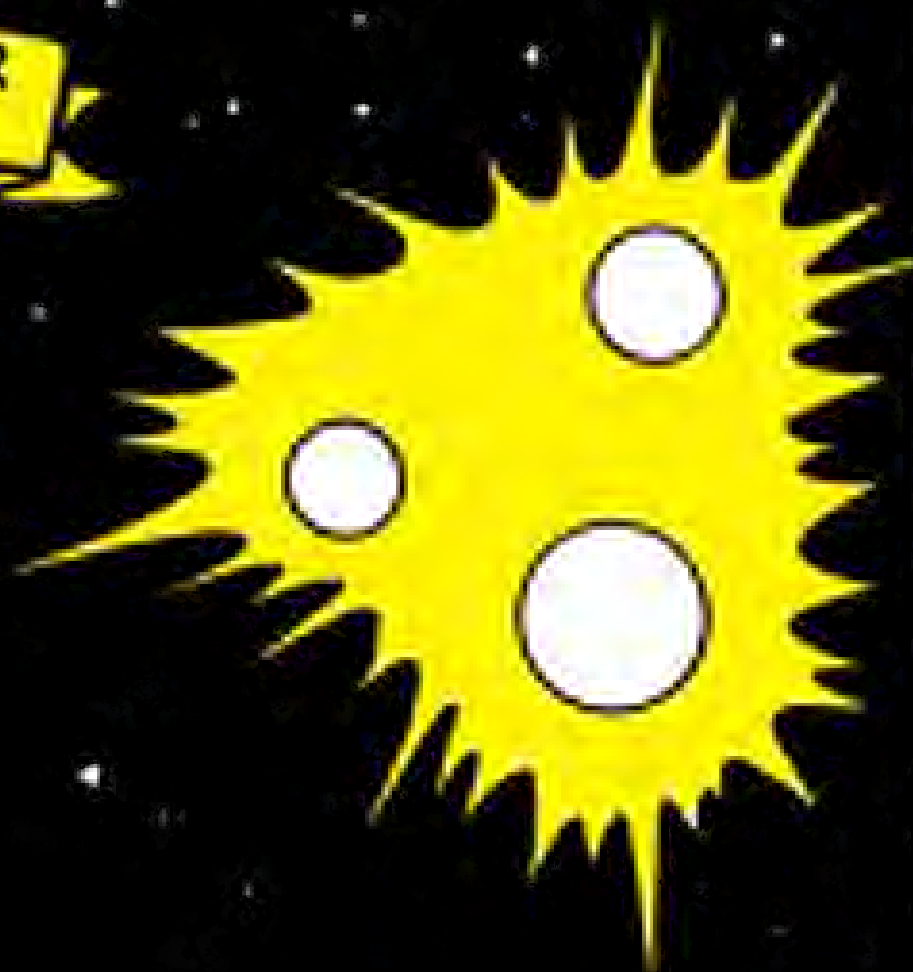
TRI-SOLAR
SYSTEM



DENEBRRIA



NORDOR



GALACTIC CITY



ENOS

PRIMUS



HE-MAN IS SPIRALING OUT OF CONTROL INTO DEEP SPACE, WHILE THE BIONIC EVIL LORD SKELETOR IS SPEEDING ON A DEFAULT COURSE SET FOR THE TRI-SOLAR SYSTEM. IN THE TRI-SOLAR SYSTEM, EVIL ATTACKERS HAVE STOLEN THE TRIFUSIUM CRYSTAL THAT CONTROLS THE ATMOSPHERE ON PLANET PRIMUS. THE GALACTIC COUNCIL HAS TRACKED THE THIEVES TO AN EVIL BASE ON THE PLANET DENEBRRIA...

MEANWHILE, IN THE TRI-SOLAR SYSTEM ABOVE PLANET DENEbria...



IT'S HIS FAULT! THIS
NEAR-SIGHTED EYEBALL
CAN'T SEE THE DIFFERENCE.

THAT'S
NOT
TRUE...



...YOU EMPTY-HEADED
SLUSHHEAD! YOU TOLD
ME TO TAKE THE ROCK!



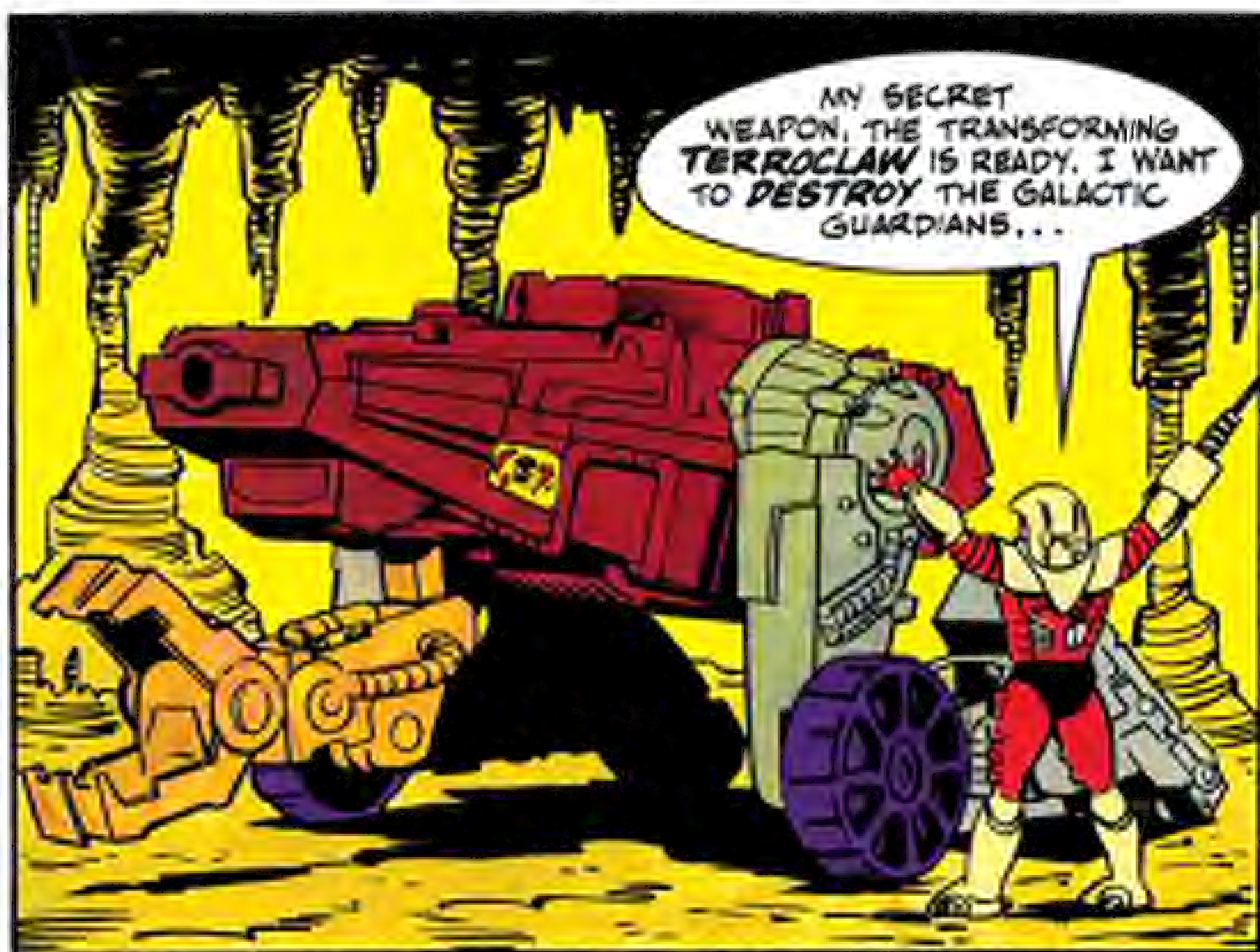
DID
NOT!

DID
SO!



SILENCE!!







AT THE ASTROSUB...









THE PRISONER HAS ESCAPED! *AFTER HIM!*





Can you tell us about your background as an artist?

I was a cartoonist from the fourth grade on and never got over it, even though I graduated from Art Center with a degree in illustration. From there it was a master's degree from Cal State-LA. My master's thesis was doing an underground comic. During that time, I was doing *Alor-Rod* comics for Peterson Publishing and teaching art. After that, I started doing freelance art for Mattel, mainly He-Man.

You've been involved in many facets of the Masters of the Universe brand and in many ways are its unsung hero. You illustrated a plethora of well-known licensing images, figure card backs, and minicomics. Could you talk a bit about how you got involved in Masters of the Universe?

I was brought in to Mattel by Mark Taylor, an old Art Center friend who was largely responsible for the MOTU toy line.

How were you involved specifically?

I was asked to do two MOTU minicomics and would have done more but was too busy with other toy projects. I think Carol Lay did the rest ones.

The two minicomics you illustrated were *New Adventures of He-Man* comics, which were part of a sequel series to the original MOTU. The comics were entitled *The New Adventure* and *Battle for the Crystal*. Can you talk a bit about those?

It was 1989 (I think), and Jim Toyoyama was the art director. I just remember it was great fun, and then it led on to the next project. I always thought it was a shame that the comics were so small.

Did you work on *She-Ra* at all?

I don't think I ever did a drawing of *She-Ra*.

What are your memories of *He-Ro* and *The Powers of Greyskull*? Do you have any insights as to where that story was going? Mattel published the first installment of a three-part minicomics series, but never published the rest.

Sorry, I have no memories at all of these. We worked

at top speed, just putting the drafts and getting the work out.

Do you remember anything about the proposed "Son of He-Man" series? The premise dealt with He-Man's son, and also Skeletor's evil son Skele-teen, who rode around on a motorcycle.

Don't remember either one of these, but it would have been fun to work on them.

Who was your favorite MOTU character?

It has to be Skinkor! There was a joke at Mattel that any word could become a MOTU character by simply adding -or to the word. I guess it turned out that it was not a joke!

If you were to create your own brand-new Masters of the Universe character from scratch, what would that character be like?

I have a tendency to be kind of silly, and I like comedic characters. I love Skinkor, so it would be something along those lines.

In addition to the two minicomics, you created most of the iconic licensing and card-back images for the brand. Could you talk a little about working on those?

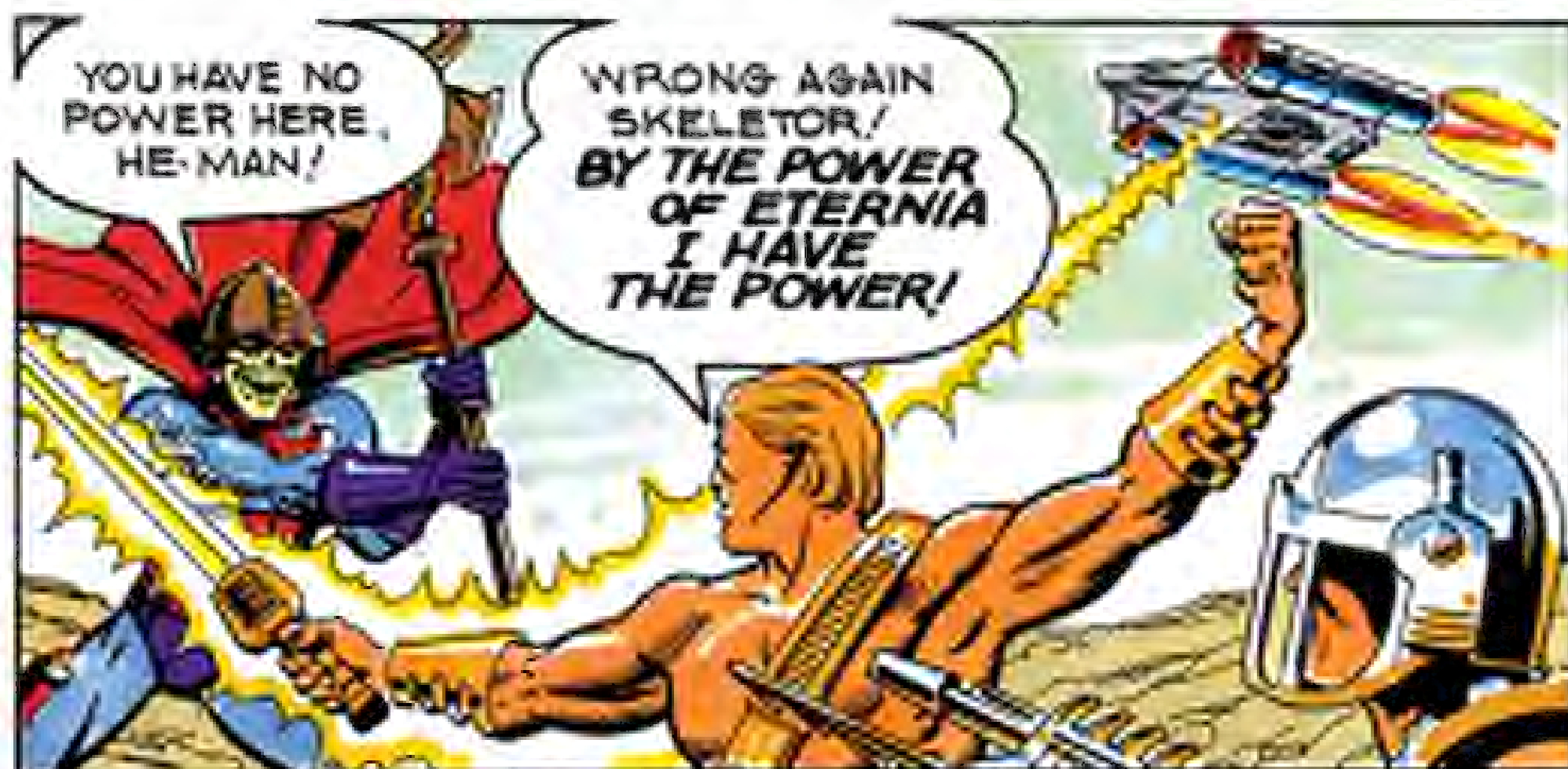
I do most freelancing, you get an assignment that's due next Monday, and you do it. It was very enjoyable, though, and I had fun doing it.

The Power and The Honor Foundation first brought you to the attention of the Masters of the Universe fan community. Was that the first time you became aware of the active fandom for Masters and for your work on the brand?

Yes, it was! I was busy doing other stuff and not really paying attention, but I was delighted when I found out.

You worked on some underground comics. Can you talk about that?

My "underground comics" experience was limited. I did a handful of things for *Last Gasp* and a couple



of others in the late seventies, based on my master's thesis from Cal State. The thesis was about the then-current underground comics and their influence. Part of the thesis was a comic book that I did that had all of the then-current things in it, like sex and drugs! They actually awarded me a master's degree for it! This led to me doing just a few things for the publishers Last Gasp and Kitchen Sink. This, in turn, led to other publishers, like Larry Fyne and Ronal G. Thack. I was also busy doing comic book work for Promisen Publishing on their three comics, *Nat Rod Comics*, *CYCLICONS*, and *CARBOONS*. During much of this time my wife, Mimi, and I were building a house in the woods and teaching in the local college, too!

All of this led to Mark Taylor and Mimi. Mark was an old friend from our Art Center days. Mimi and other toy companies kept me and Mimi busy

for many years. Aside from that we did drawings for motorcycle tech manuals. All of it was a total kick, especially Mimi!

What are you working on now?

We are still a little too busy with tech drawing, but we enjoy it. Just for fun, I taught myself to do 3-D drawing. It would be fun to have a 5-D project. Other than that, I do a "beebie" for Comic-Con once a year. Sometimes they even use it.

Any words of wisdom for aspiring artists out there?

Just go DO it! You know if you have the ability and drive. Don't let anybody tell you otherwise. A bribe or two along the way doesn't hurt either! ☺





BATTLE FOR THE CRYSTAL

Vol. 1, No. 3

HE-MAN AND THE GALACTIC GUARDIANS ARE SPIRALING THROUGH SPACE IN THEIR STARSHIP AFTER FOLLOWING EVIL LORD SKELETOR THROUGH A LASER GATE INTO THE FUTURE!

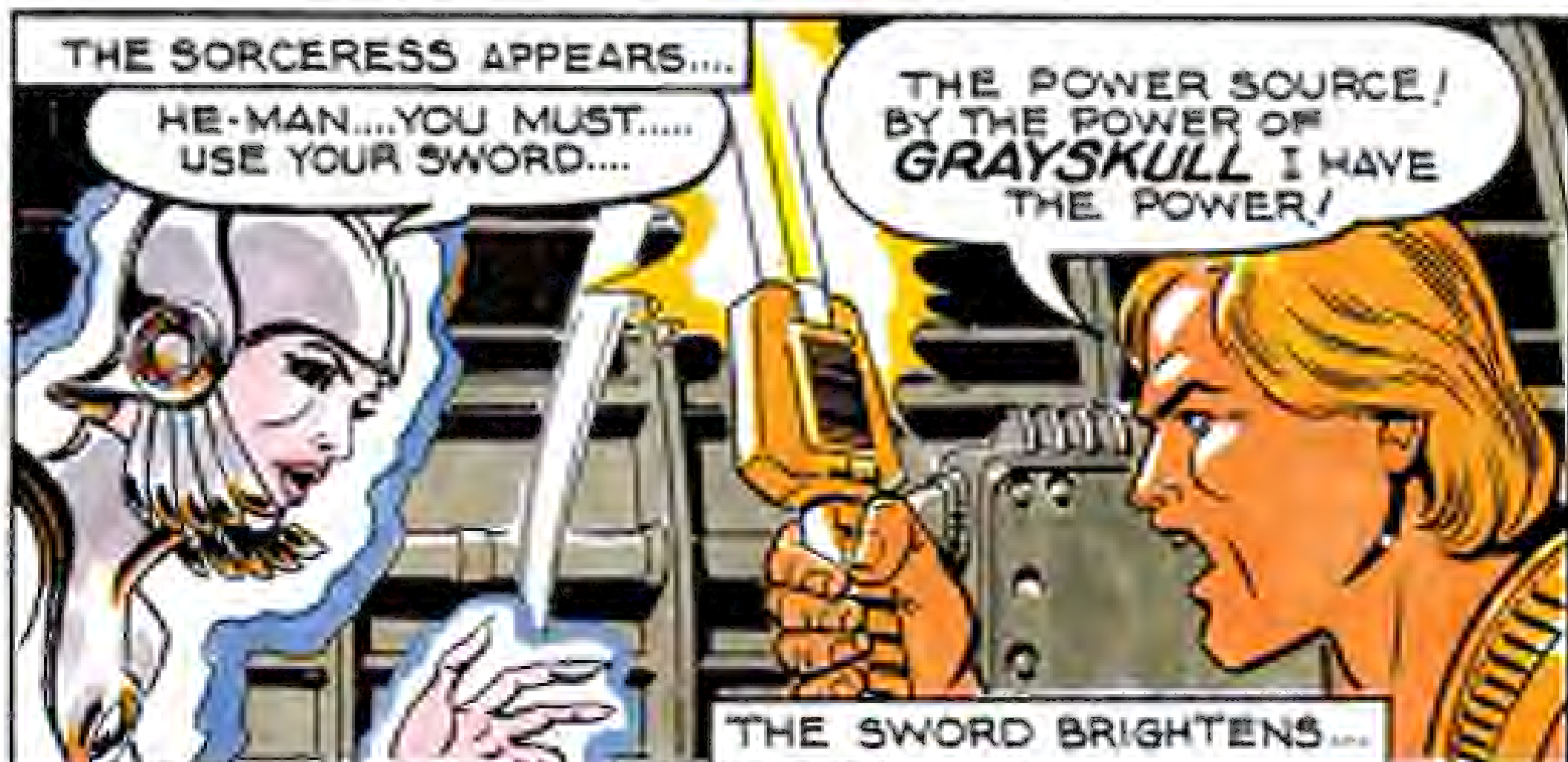
I'VE TRIED EVERYTHING!
THE CONTROLS
AREN'T RESPONDING!

THAT POWER
SURGE THREW
US OUT OF CONTROL
WHEN THE LASER
GATE CLOSED!

THE SYSTEM'S OVERLOADING!
5 MORE MINUTES AND THE
CIRCUITS WILL **EXPLODE!**

WE MUST TAP INTO
THE POWER CORE!







HE-MAN, I MUST GO, BUT
I WILL ALWAYS BE NEAR!
YOU ARE THE MOST POWERFUL
MAN IN THE UNIVERSE, AND I
KNOW YOU WILL USE YOUR
POWER ONLY FOR GOOD....

FIND SKELETOR.... EVEN NOW
HIS EVIL GROWS! HE-MAN,
THE FUTURE NEEDS YOU!

SORCERESS?



LIEUTENANT FLIPSHOT,
TRANSFORM STARSHIP ETERNIA
INTO SPACE STATION MODE
FOR REPAIRS!

FLIPSHOT PATCHES A
CRACK IN THE HULL.





SKELETOR AND HIS GOONS
PURSUE THE ASTROSUB!

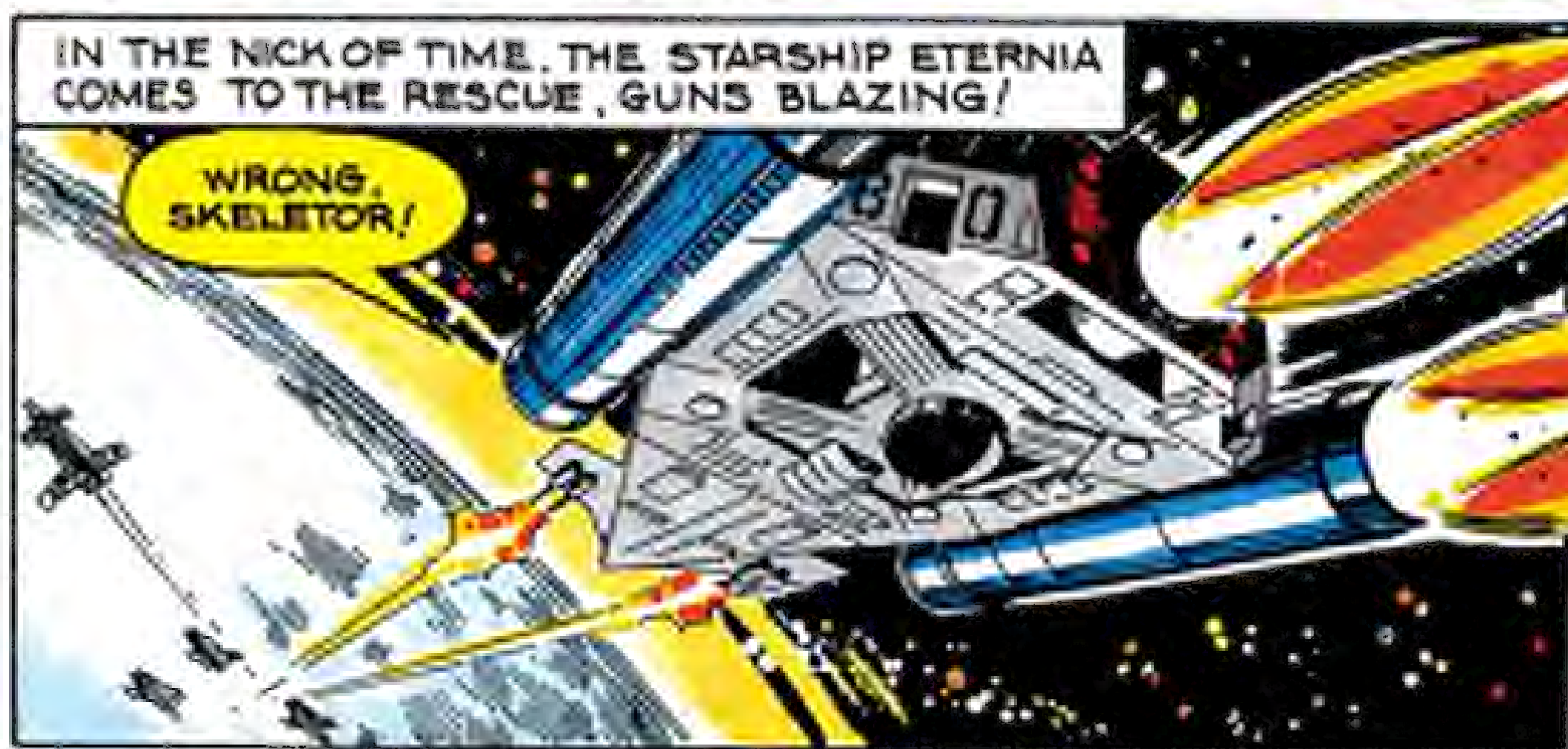
I'M BEING FIRED ON!
THERE ARE 3 OF THEM!

YOU'RE IN MY SIGHTS!
SAY GOOD-BYE!

I CAN OUTFLY YOU
ANYDAY, BONEHEAD!

SURPRISE!

HE'S BEHIND YOU, SKELETOR!
I'LL GET HIM!





EVIL MUTANTS,
RETURN TO BASE!



YOU WANT THE CRYSTAL, HE-MAN?
COME AND GET IT!

THE ASTROSUB DOCKS ON THE STARSHIP ETERNIA AND KAYO REPORTS...



HE-MAN, I SAW THE CRYSTAL AT
THE MUTANTS' BASE... HERE!

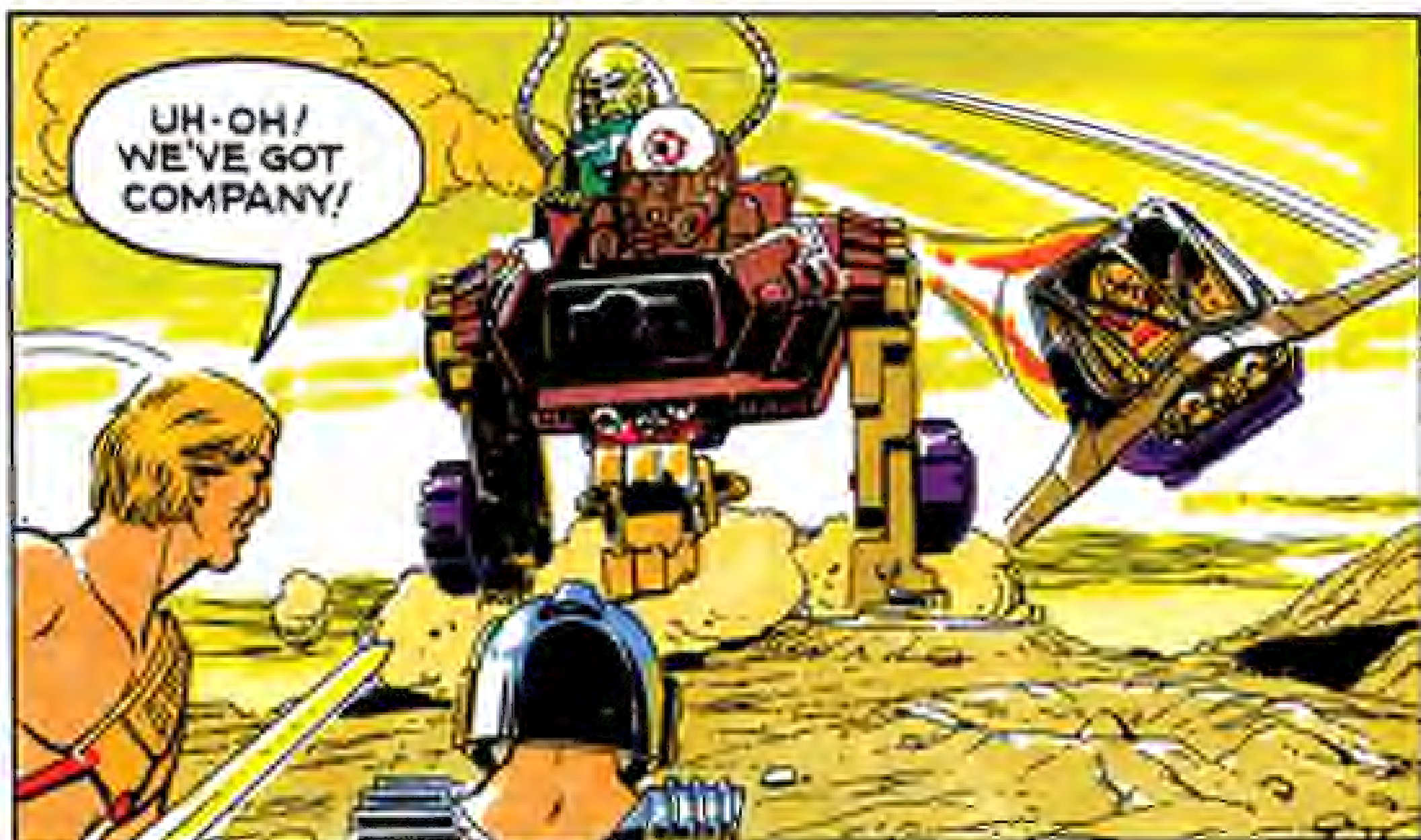
WE'LL HAVE
TO BEAM
DOWN AND
GET IT!

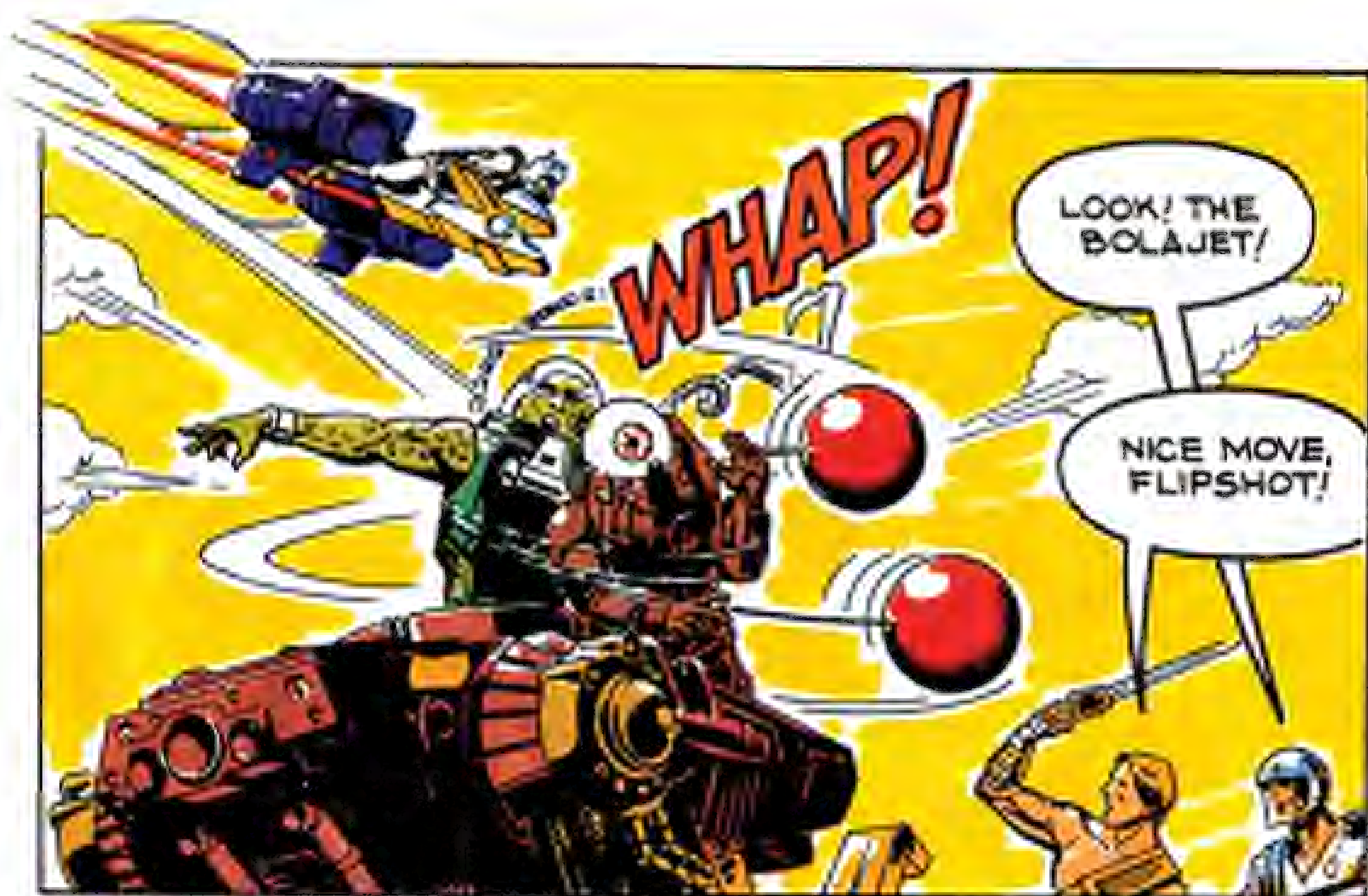
LATER... ON PLANET DENEbria.

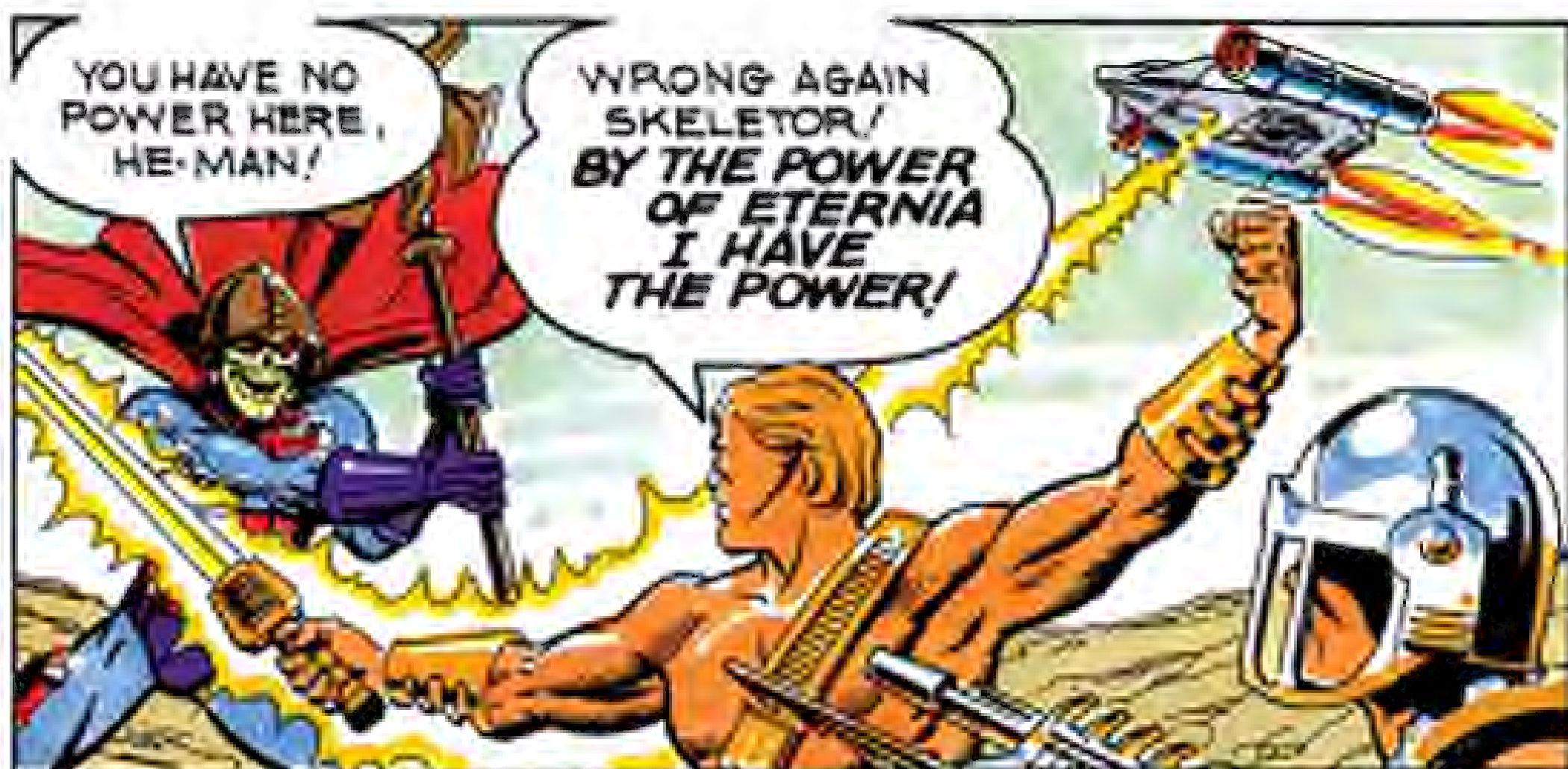


THE CRYSTAL WAS
OVER THERE!

BE ALERT —
YOU CAN NEVER
TRUST SKELETOR!



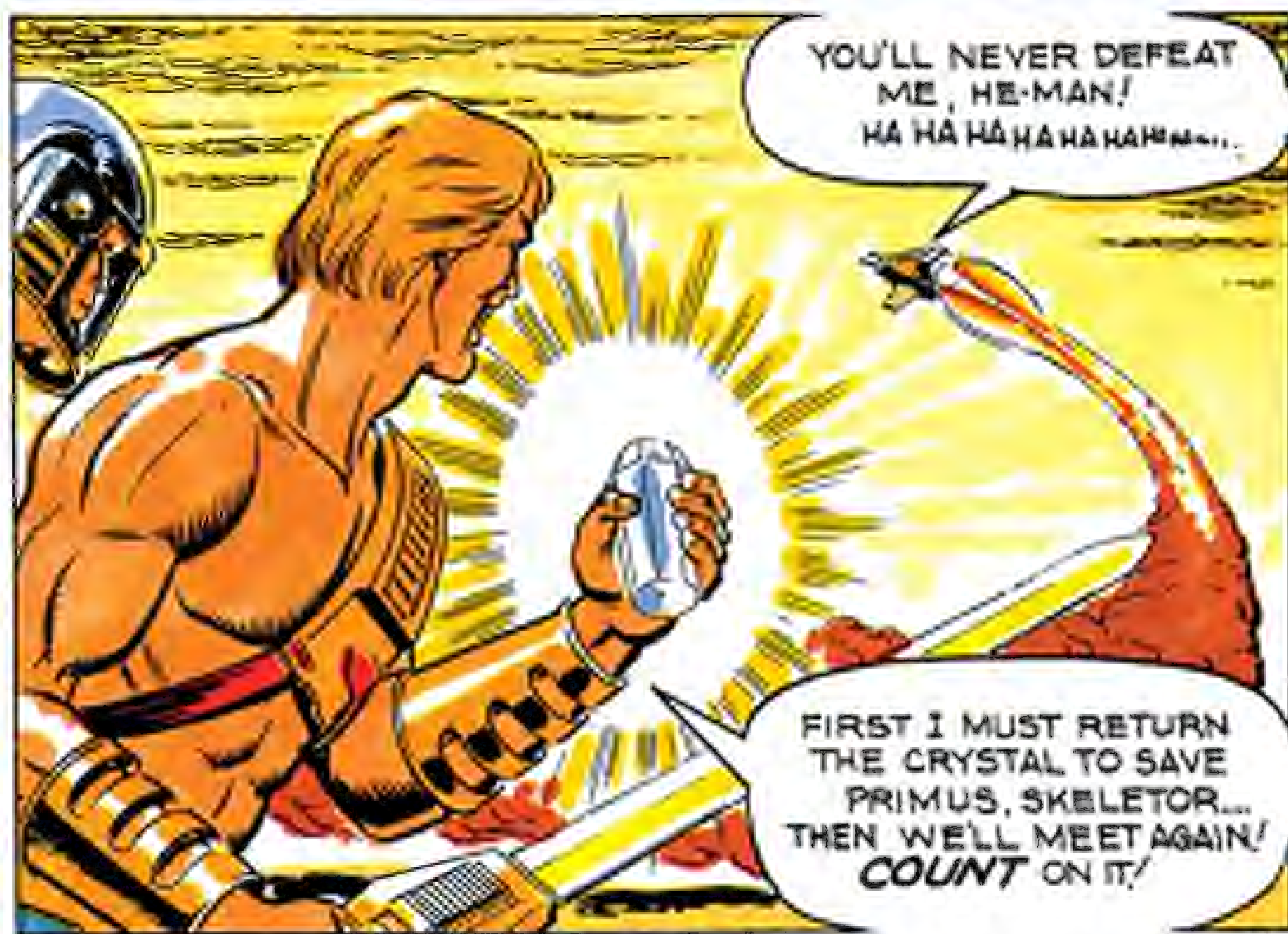






HE-MAN!
THE **CRYSTAL!**
WE MUST
HURRY!

BYE, BYE,
HE-MAN!



YOU'LL NEVER DEFEAT
ME, HE-MAN!
HA HA HA HA HA HA HA...

FIRST I MUST RETURN
THE CRYSTAL TO SAVE
PRIMUS, SKELETOR...
THEN WE'LL MEET AGAIN!
COUNT ON IT!





THE DANGER TO THE ATMOSPHERE ON PLANET PRIMUS HAS REACHED THE CRITICAL STAGE. HE-MAN AND THE GALACTIC GUARDIANS MUST RETURN THE TRIFUSIUM CRYSTAL TO THE CONTROL OBSERVATORY AT TITUS IMMEDIATELY, OR THE ENTIRE PLANET WILL BE DESTROYED...

THE TRI-SOLAR SYSTEM

FOG ZONE

MOON NORDOR

QUAGMI

FREON

GORN WORLD

DENEbria

MOON ENOS

GALACTIC CITY

TITUS

GUARDIAN SEA

PRIMUS

MIDA

TERRA

...BUT UNFORTUNATELY FOR THE GOOD PLANET, EVIL LORD SKELETOR HAS SOME DANGEROUS PLANS OF HIS OWN...

SKELETOR AND FLOGG ESCAPE
HE-MAN ON DENEbria...



SO, HE-MAN, YOU'RE RETURNING
THE TRIFUSIUM CRYSTAL TO TITUS?
HA! I'LL GET THERE FIRST!

THEN YOU
CAN DELIVER
YOUR PRECIOUS
ROCK TO
ME!!!



HMMM, BUT TO SET MY TRAP
I'LL NEED TO TRANSPORT
THE TERROCLAW!



BACK ON DENEbria...

THIS IS
YOUR FAULT,
EYEBRAIN!

WANNA
BET, SUCKER-
BREATH?

HE-MAN,
WE'RE RUNNING
OUT OF TIME!
WE MUST GET
THE CRYSTAL TO
THE OBSERVATORY
ON TITUS
IMMEDIATELY.



SEND THE ASTROSUB
AFTER SKELETOR AND
YOU TAKE CHARGE OF
THE PRISONERS...

WHAT
TH...



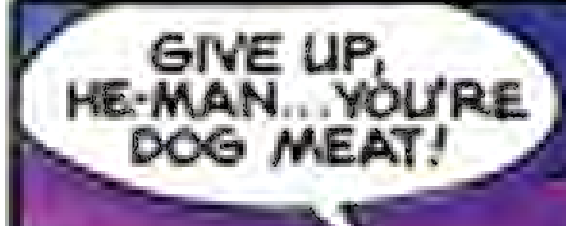
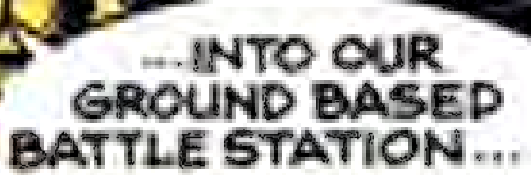






















MASTERS OF THE UNIVERSE (2002)



One thing missing in the 2002 Masters of the Universe toy line was minicomics. Fans and collectors hoped for them, but they were never produced. However, fans were treated to one full-sized pack-in comic that paid homage to the vintage-minicomic storytelling style. What many fans don't know is that a second pack-in

comic was created but never released. Written by renowned writer Robert Fallstein, that second comic appears here for the first time ever. While they may not be minicomics, these two issues embody the spirit of those vintage pack-in tales. ®



-
- In our panel of the following story, Endoyn captures two characters with the magic. These characters are based on the First Hammer, the writing and design team for the 2002 MOTU toy line.
 - During the party scene, the character of the Queen and a couple of prominent people from the world of the community are depicted in the crowd.
 - The Jew's arm being lost by the Man is a nod to the film's episode "Diamond Day of Disappearance."
 - King Kardia and Queen Kardia's designs are based on their 2002 returns, but their color schemes are from the film's era as their new cartoon color scheme had not yet been finalized.
 - There is also a lot of a Sky Golem from the film's era as Man's return.

MASTERS OF THE UNIVERSE







HE TELLS IT LOOKS LIKE HE HIT YOU TO THIS SANDY SPOT.

I'M NOT LOOKING FOR A SANDY SPOT! I'M LOOKING FOR YOU! DO YOU REALIZE WHAT TIME IT IS?



TIME FOR ANOTHER NAP?

NO! IT'S TIME FOR YOUR COMBAT PRACTICE!

FOR WHICH I MIGHT ADD YOU ARE TWO HOURS LATE! BUT I SUPPOSE YOU FORGOT ONCE AGAIN, SEEING HOW BUSY YOU ARE!



WHEN, TEELA! WHY DON'T YOU GIVE THAT ROUTINE A BREAK AND RELAX?

THAT ROUTINE DEMANDS ATTENTION! WHAT IF WE'RE APPROACHED? ARE WE GOING TO NAP THEM INTO SUBMISSION?

OH, I DON'T KNOW, TEELA. MAJOR THE FORCES OF EVIL JUST NEED A GOOD NAP ESPECIALLY ON THE BEAUTIFUL ORC.



BUT FATHER...

ADAM IS RIGHT. THERE IS TIME TO NODD AND TIME TO RELAX. AFTER ALL, WE SHOULD BE CELEBRATING THE PEACE TREATY BETWEEN THE KINGDOMS OF AION AND ADORENOS.



YOU SEE, TEELA! EVEN MAJOR-AD-GENUS HAS THE RIGHT IDEA!



ANYWAY IF IT WASN'T FOR MY FATHER, I'D HAVE YOU SURFING THROUGH ELECTRIC HOOPS RIGHT ABOUT NOW!

ZZZZNNNN

A CELEBRATION OF
BORN-TO-BE DIFFERENT
IT MAKES YOU HAPPY.
DON'T IT?

NOBODY TO-KNOW,
THE FOOLS WILL BE SO
BUSY WITH THEIR ACTIVITIES
THAT WE WILL HAVE THE
PERFECT OPPORTUNITY TO
MAKE AN ESCAPE!

SWAMP AND
THEN WE WILL
KILL STEPHEN
SWAMP

NOT "WTF"
BUT "WTF" END
I WILL BE
STILL

STORY: WIL SCHULZ
PENCIL: ERIC AND SANTALLO
INK: JACCO BALLE
COLOR: H-Y COLOR DESIGN
LETTERS: DREAMER DESIGN
EDITOR: JEREMY JOHNSON









BY THE
POWER OF
GRADULL...

K
Z
Z
Z
Z

I HAVE THE
POWER!!!

















HE WAS ALL
IN YOUR DEBT.
YOU HAVE PROVEN
YOURSELF TO BE THE
RIGHTFUL PROTECTOR
OF SKELETON AND
ALL OF ETERNIA!

THANK YOU,
HE-HEM! IF NOT
FOR YOU, OUR FATE
WOULD NOW BE IN
THE HANDS OF
EVIL.



MAN-AT-ARMS!
THE PALACE!



SAFE,
HE-HEM! THANKS
TO YOU AFTER YOU
LEFT WE WERE ABLE TO
TURN THE BATTLE IN OUR
FAVOR. EVIL-UN WAS
ABLE TO ESCAPE WITH
THE BENT OF
SKELETON'S
MIND.



IT'S ALL RIGHT,
CUNCA! THE
IMPORTANT THING IS
THAT PEACE HAS BEEN
RESTORED AND
ETERNIA IS SAFE.

SKELETON
WILL NEVER
TRIUMPH!

NOT WHILE WE
WAS TO FACE THE
MASTERS OF THE
UNIVERSE!

There was only one pack-in comic that came with figures during the 2002 Masters of the Universe relaunch. This comic came with the He-Man and Skeletor Target two-pack and features a cover by the legendary Neal Adams. Can you discuss how this comic came about? How did you go about putting it together once you were offered the job?

I had been chasing the comic book license for the then upcoming 2002 He-Man toy line. Somewhere during all of that, Jeremy Padawer, brand manager of the 200X toy line, came to me and asked if I would be interested in producing a standalone comic book issue for the two-pack you described. Somehow I managed to impress him with the comic book pitches I had been relentlessly submitting... or perhaps he felt sorry for me. When he asked, I was not sure if I was going to be able to secure the comic book license. So I jumped at the chance to produce this pack-in book, as I thought this might be my only chance to ever work on a He-Man comic.

This comic was produced before MVM Creations acquired the comic book license. As a fan, what was the excitement level like at that point?

The level was ultra high. I think that may have been the most excited I ever was to work on something for He-Man. I'm sure that was because it was the first time I got to work on something official for Masters of the Universe. After all, the main goal I had when I first got into comics was to do a He-Man comic. And that dream was coming true only a couple of years into my career. I think it's safe to say the artists who were working for me on my pitches to Mattel, in particular Emiliano Santalucia, were just as excited. I remember the comic had this really tight turn-around schedule, so everyone worked at a fever pitch. But we were in our mid-thirties and full of energy. So the crazy hours and demands to get it done didn't deter anyone.

The comic had a very bright, colorful vibe to it. It almost felt like there was a Filmation influence happening. Would that be accurate to say?

I'd say the toys had more of an influence than the Filmation cartoon. The eighties toys were always the driving force for my love of colors and color schemes. But I wasn't the only one responsible for

the colors on this particular comic. While I wanted to color the whole issue, I just didn't have the time. So Jason Keith, who worked alongside me at HFI Design, helped out with the coloring.

The minicomics were a popular part of the vintage toy lines. Why were there no actual minicomics released with figures during the MOTU relaunch? Was this possibility ever discussed?

Minicomics were and still are a huge love of mine. If Mattel wanted to do minicomics tomorrow and asked me to help produce them, I wouldn't hesitate to say yes. So, you can bet that minicomics were on my mind for the 200X toy line. I actually pitched minicomics to Mattel while production of this pack-in comic and some other 200X art assets was taking place. I asked Emiliano to produce some pitch art for my concept. I whipped up some Disney minicomic story involving Tri-Klops invading the Royal Palace of Eternax, based loosely on the vintage minicomic *The Terror of Tri-Klops!* He fights Teela, defeats her, and He-Man steps in to save the day. In retrospect, I think in the vintage story it may have been a bit misogynistic to have Tri-Klops whacking Teela, who then lies there defenseless while two men go at it. But at the time, my thought process was simply to have a fight scene with prominent characters with compelling visual design. Mattel thanked me for the proposal, but minicomics weren't part of their rollout for the line at that point in time. So the idea got put on the shelf. I planned to revisit the pitch later in hopes Mattel would introduce minicomics into the toy line at a later date. Sadly, the 200X line didn't last long enough for that to happen.

There was supposed to have been another pack-in comic that was going to be released in a two-pack with Smash Blade He-Man and Spin Blade Skeletor. This comic was never produced. Can you give some history on this unpublished comic? How did it come about? Why wasn't it ever produced? What was the premise?

Mattel had plans to do another two-pack in the spring of 2003, using the toys you listed above. I remember working on this 2000 after moving back to Virginia to set up the MVM Creations studio. So it was sometime in August and September of 2002. Needless to say, it was another extremely tight turn-



around in order to get it produced so it could then be printed and put into the two-packs in order to ship for spring 2003. At this point, I had secured the 2003 comic book license, I was busy writing and coloring the new comic, and I had Emiliano busy penciling it as well. I was able to get Emiliano to do the cover, but I turned to some others to tackle the art for the remainder of the project. For the story, my friend Robert Kirkman handled the writing. I think my only contribution to the script was me giving Robert some annoying, nitpicky fan notes. I really can't remember how Robert ended up writing it. But I do recall that Robert was getting his publishing career off the ground, and I helped him out where I could by tossing him any work that I had. He learned it too, because Robert's a jarring perfectionist (which is a good thing). For coloring, I hired my friends Brian Buccellato and Steve Cobb from Hi-Fi. And for pencils, we hired Kevin Staple. Kevin's a huge Ho-Mat fan and he had showed Matt Tyne, the MTCreations art director, samples a couple of months earlier at a convention. So I brought Kevin on for this project. But the two-pack never got produced. I'm not sure why it didn't happen. As a result, the comic never saw the light

of day until now. It's a fun, Jene-in-cric, Village-mind-style story.

Any funny stories about working on either of these pack-in comics?

Only if you consider me (while working on the Fall 2002 two-pack comic) sleeping on the floor of the Hi-Fi studio in 2 a.m. while Jason Keith is passed out headfirst onto his desk as funny. Or Emiliano sweating away in his home in one-hundred-degree weather with no air conditioner, working something like sixteen-hour days to get the art done. I suppose that all sounds far more depressing and desperate than funny. But we were all very dedicated. Those were great times! I wish I could relive them. Oh wait, yes. I remember an amusing patch job for the spring 2003 pack-in comic. It's one of those things that pops up in comics from time to time due to the grueling nature of deadlines. In page 3, panel 2, Kevin forgot to draw Orko talking to the king and queen. But we couldn't leave Orko out since he had a line of dialogue. So Robert had Cory Walker draw an Orko that was in the same style of Kevin's art. Then we patched it in. Team effort for the win! ☺







THE
POWER OF
NORKOR
MUST BE
MINE!

**ROBERT KIRKMAN
& VAL STAPLES
STORY**

**KEVIN
SHARPE
ART**

**BRIAN BUCCELLATO
E STEVE COBB
COLOR**

ROBERT KIRKMAN LETTERS

EDITED BY JEREMY PADAWER

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BY THE
POWER OF
GRAY SKULL...



...I
HAVE THE
POWER!



WE MUST FIGURE OUT A WAY TO
GET THROUGH THE ENCHANTED
FOREST BEFORE SKELETON
REACHES THE ISL.



IT WILL TAKE SOME
TIME TO BUILD, BUT
I THINK I HAVE A
WEAPON IN MIND
THAT COULD CUT
THROUGH THAT
FOREST.



MINUTES LATER.

AT LAST, NOTHING STANDS BETWEEN ME AND ULTIMATE POWER!

HE-MAN IS NOWHERE TO BE SEEN! MY MOMENT OF TRIUMPH IS AT HAND!

BE GONE, FANTASY! ONLY THE POWER OF HORROR IS GOING TO COMMAND YOU AND EVERYONE ELSE WILL BE OF LITTLE USE TO ME!

BARACK!

[illegible]

WAAAAAAAAAAAAAAAAAAAAAAAAAAAAA TOROCKT!











The 2008 Masters of the Universe Classics line offered a fun, nostalgic look back at the toys fans had grown up with—but updated in size, articulation, and detail. Yet much like the relaunch in 2000, this line was missing the pack-in minicomics. Fortunately, this changed in 2012 when Mattel included a three-issue

series produced by Dark Horse and written by Tim Seeley. More minicomics followed in the Classics line, bringing the run to eight issues by the end of 2015. This section offers a look at the first three issues and provides an introduction to the Classics toy canon. 📖







-
- This manuscript is a reworking of the 1987 Powers of Dragonball manuscript, with information added from the MOEJ Canon by John.
 - Character Tim Tealby is a longtime fan of the show. He had previously written the comic 'Call Rude', which was in part a parody of MOEJ.
 - Another original art, Tealby's hooded robe that he stole at Goku's back. They were added to the coloring stage.
 - Since it was discarded his Dragon Blade armor and chain when he went to Frieza.

THE SOUND OF BATTLE
FILL THE AIR IN ETERNIA,
AS THEY FIGHT AGAIN
THREE HUNDRED MONTHS.

THE HEROES OF
ETERNIA HAVE
BEEN DRIVEN
UNDERGROUND
TO THE CAVES
OF DANGER.
NOW AS THE
REVENGE
MASTERS OF
THE UNIVERSE,
THEY FIGHT
NO MORE
THE INNOCENT
FROM THE
BOARD. THE
DRAGON MEN
AND SKELETON
EYE WARRIORS.



THESE ARE DARK
TIMES. THE
SORCERESS OF
GOLDENHILL IS
FIRST REPLACED
BY HER DAUGHTER
TEELA. GOLD
MAN-ARMED HAS
BEEN TURNED INTO
A DREAD MONSTER
BY DARK SORCERY.

BUT ALL IS
NOT LOST.



ANCIENTS WROTE OF
THE RETURN OF GREAT
KING IN ETERNIA'S
TIME OF THE NEED...



PROPHECY BECOMES REALITY AS
KING RANDOR AND HIS FATHER,
KING HED, RETURN FROM DEEP IN
THE DARK DIMENSION RESPONSE.

THE PROPHECY ALSO STATED THE RETURN
OF KING WOULD REVEAL THE RESTORATION
OF ANOTHER GREAT PRIZE OF ETERNIA
BEYOND THE RETURN OF THE THREE
TOWERS.



GOLDENHILL
TOWER!

CENTRAL
TOWER!

WEST
TOWER!

REVEALING THE TOWERS
SHOWING THE GREAT
BATTLEGROUND!

THE FORCES OF EVIL
STAND LITTLE CHANCE
AS THE APPEARANCE
OF THE BLOODY
KING BRINGS
THE ANTI-ETERNIA
ARMY ON.



AND THOUGH THIS IS
ONLY ONE BATTLE IN
AN ENDLESS WAR,
THE FIGHTERS TAKE A
MOMENT TO REMEMBER
THEIR DEAR
THEY FIGHT FOR.





LATER.

CASTLE BRANDELL

TEELA, YOU SUMMONED ME?

YES, HE-MAN. AND PLEASE, CALL ME THE SORCERESS.



TEEL— SORCERESS, I KNOW THIS HAS BEEN DIFFICULT FOR YOU. FIRST YOUR MOTHER, AND THEN MAN-AT-ARMS...

I'M NOT JUST THE CAPTAIN OF THE GUARD ANYMORE. ETERNIA NEEDS ME MORE THAN EVER. I SHALL REMAIN STRONG.

I KNOW YOU WILL. YOU MAKE A GREAT SORCERESS. AND, AH, I LIKE WHAT YOU'VE DONE WITH YOUR HAIR.



ANCIENT PROPHECIES ARE COMING TRUE. EVEN NOW, THE TWO GREAT KINGS OF ETERNIA MARCH AGAINST THE HORDE AND THE SNAKE MEN.



A GREAT WAR COMES, ONE THAT WILL DECIDE THE FATE OF NOT ONLY OUR WORLD, BUT THE UNIVERSE AS WELL. BUT MY SENSES TELL ME WE ARE MISSING SOMETHING, SOMETHING INTEGRAL TO OUR VICTORY.

I FEEL WE WILL FIND IT NOT IN THE PRESENT OR THE FUTURE, BUT IN THE PAST, LOST IN HISTORY.



SOON.

CENTRAL TOWER.

I SHALL USE A SPELL TO DISGUISE THE POWER SWORD, IF IT FELL INTO THE WRONG HANDS IN THE PAST. THERE COULD BE FINE CONSEQUENCES. NOW, THE COMBINED FORCES OF THE COSMIC KEY AND CENTRAL TOWER WILL ALLOW YOU TO TRAVEL BACK IN TIME...

...TO PRETERNA. GOODBYE FOR NOW, HE-MAN. I WILL BE WITH YOU SHOULD YOU NEED ME.



PRETERNA! HERE, LEGENDS TELL OF GREAT MAGIC AND POWER IN THESE ANCIENT TOWER. POWER THAT MUST BELONG TO ME! AND WITH MY POWER ENHANCED AND MY "BELLOVED" FATHER AND BROTHERS RETURNED, ETERNIA IS NO PLACE FOR SKELETON.



"I'M SURE THE
OBVIOUS DON'T
WANT ME A
TADLAI-CAH."

PRETERNA,
A TIME FIVE
MILLENNIA
BEFORE I
WAS BORN.



IT'S EVEN MORE
AMAZING THAN
THE LEGENDS
DESCRIBED.



AND EVIDENTLY
EVEN MORE
DANGEROUS...

QUITE A BIG
BIOMOTOPSY
HIS MEAT'LL BE
TASTY.

BUT TOUGH, MAYBE
WE SHOULD TENDERIZE
HIM A BIT MORE
BEFORE WE SLAY
HIM.



SNAKE
MEN.

BEWARE, AT-MAH,
THE PAST HAS ALREADY
BEEN WRITTEN. THIS
WORLD BELONGS TO
THE SNAKE MEN. IF
YOU MEET A-CA, IT'S
IMPORTANT THAT
YOU PROTECT
YOURSELF.



YOU KNOW ME
WELL, SORCERESS.
AND I HAVE TO DO
SOMETHING.



DON'T WORRY, THE
ONLY THING I'LL CHANGE
IS THE EXPRESSION ON
THESE SNAKE MEN'S
SCALY FACES.





KING ROSS, I SEE HE WAS AN INCREDIBLE BEAR IN HIS YOUTH AS WELL, AN OUT A BORN WHO IS LESS EXPERIENCED AND MORE EASILY AGGRAVATED



KING HERE! FINALLY I'VE FOUND YOU!

WHO DARES INTERRUPT ME?!



I HAVE TRAVELED FAR TO SEEK YOUR AUDIENCE! I CAN ASSIST YOU IN YOUR BATTLE AGAINST THOSE ACCURSED MASTERS OF THE UNIVERSE!



SSSSK. A MYSTERIOUS STRANGER DARED STAND AGAINST TWO OF YOUR MEN NEAR THE VILLAGE.

HAHA. THE ARRIVAL OF THE SKULL-FACED DEMON IS A SIGN.



THE UNNAMED ONE WISHES US TO CRUSH THE RESISTANCE QUICKLY! GO, MY SNAKE MEN! DESTROY THE INTERLOPER!





ALL WHO RESIST
WHO HISSSS HAVE
FIED THE MECHA-
DROME WILL
ENSURE YOU
JOIN THEM.



WHAT IS YOUR
NAME, HERO?
YOUR SHORT
TALL WILL
SERVE AS A
REMINDER...



...THAT THE
FUTURE
BELONGS TO
HISSSS.

FROM
WE'VE GOT
ABOUT
THAT!



I'M GETTING BORED
OF YOUR BRAGGING,
HISSSS.

BOOM

GAH!



BEHOLD!
RETURN TO
THE HOLE
YOU CRAWLED
FROM.

RETREAT!
THE MASTERS
ARE HERE!



THE MISTRESS EVEN IN
THIS CASE THEY'RE A
MAJORITY. THE ONE'S
SORCERY IS MORE
POWERFUL THAN
ANY I HAVE
SEEN.



HERE, STRANGER
TAKE MY HAND AS
THANKS FOR
STANDING UP
TO ME.



IT'S I WHO
HAVE TO THANK
YOU—BUT

HE'S
GONE.



YOU LIVE IN A
STRANGE WORLD
MY FRIEND A
PLACE OF
STRANGE
ENIGMAS.



...AND
MYSTEROUS
ALLIES.

WHO IS THIS
MYSTEROUS
NEW ALLY?
TO LEARN THE
ANSWER AND
MORE, GET THE
NEXT AMAZING
ISSUE OF "THE
POWERS OF
GRAYSCALE!"

TO BE CONTINUED

You're a very versatile creator in the comics business. You've been a writer, penciler, editor, inker, colorist, and letterer, among other things, and you cocreated *Mark Slask*. How did you first get into the comics business?

Well, truth be told, it's all because of a MOTU minicomic. True story! The first comic book I ever got came with the He-Man figure I got for my fifth birthday. I loved it. I read it until it fell apart. That got me into other comics . . . Spider-Man, Batman, Hulk . . . and I basically decided at age ten that I would make comics for a living.

Lucky for me, I managed to get a job drawing *G.I. Joe* in 2001, and that led to a fourteen-year career.

You've worked on legendary characters, such as Superman, Wolverine, Batman, Ant-Man, Wasp, and many, many more. How does He-Man compare to some of these great characters?

I think He-Man is as much of a superhero character as he is a fantasy character, just like these greats you mentioned. He's got all the great tropes . . . the secret identity which causes him no end of troubles, the strong moral code, and the cool superpowers. He also shares that incredible flexibility that comes with great superhero characters . . . so many iterations of He-Man can exist as do for Batman or Wolverine.

Your first work on MOTU was a cover you illustrated for the 2004 MVM Creations *Masters of the Universe* comic book series. How did that come about? As a lifelong fan, what was it like getting to work on a MOTU-related product?

I'd known Val Staples from the early days of He-Man.org, and his company MVM Creations began publishing an Image Comics around the same time as the one I worked for (*Devil's Due*). It took some convincing, but Val eventually let me draw a cover. I did an homage to my favorite He-Man storybook from when I was a kid . . . *Minor Moximus!*

Dark Horse published three minicomics for the modern Masters of the Universe Classics toy line. These three minis were a reimagining of the Powers of Grayskull premise that was introduced to fans in the eighties. Can you talk about your experience working on these minicomics?

I had been working for Dark Horse for a while on various projects and I have a great friendship with Editor Scott Allie. He knew I was a big He-Man fan, as he frequently likes to make fun of me for it. But when DH started talking to Marvel about new minicomics, I was the first one he called.

Marvel and Scott Henrich had a lot of ideas that they wanted covered, so it was basically my job just to condense them all into three minicomics. I wasn't trying to reinvent the wheel or anything. I was just trying to make some fun, crazy comics that I would have loved to have read as a kid. I think William Ames did a great job getting all that detail into those pages. For me it was just an amazing opportunity to come full circle with my love for comics and MOTU.

Skeletor had some fun lines in those minicomics. A few of his insults were reminiscent of his put-downs in the classic Filmation He-Man and the Masters of the Universe cartoon. Was that a conscious choice on your part? Which voices do you hear when writing dialogue for these characters?

Ha, yeah, I definitely heard Alan Oppenheimer when I wrote Skeletor. While there's certainly a lot of room for interpretation, and some have successfully played Skeletor as more menacing to me he'll always be the impatient, sarcastic jerk from the cartoon. He's not psychotic or anything . . . He's just a guy who chose to surround himself with idiots that he could mock to make himself feel better. He just happens to look like a dual-headed, blue muscle man.

You walk out the door one morning and discover that you've somehow been transported to the planet Eternia. What three things do you do when you get there?

First, I start screaming, because OHMYGOD WHAT THE HELL AM I DOING ON AN ALIEN WORLD THAT HAS DRAGONS IN IT! THIS IS VERY DANGEROUS!

And then, after I calm down and realize it's Eternia, I start looking around for people I don't have artist figures of. Because I'm a completist, and I'm going to need to have those.

Third, I look up Teela, and I awkwardly try to tell her that she was the first cartoon girl I had a crush on. But I inevitably say something kinda weird or creepy and she kicks my ass with her furry boots. ☹













TEELA GRAYSKULL

MY ANCESTORS/TEELA WAS RIGHT TO RECOMMEND THEY COULD HAVE BEEN AWKWARD



HE-RO TELLS ME YOU'VE DONE QUITE WELL AGAINST THE SHARPS ON YOUR OWN

I THINK YOUR POWER WOULD BE PUT TO EVEN BETTER USE...



YENA

THE ANCIENT SPECTER

GLADIATOR

BEAST LORD

ELRON

PYRE

MOE AGAL

JORMAK

HEERO

THE GODDESS

THE LAKER LOT



YOU CAN COUNT ON MY SWORD



BOOM!

I BET YOU WISH YOU HADN'T SWORN YOUR SWORD TO US NOW, EH, BOY?

THE SNAKES WERE GOING TO GO FOR THE SECRETS OF THE CENTRAL TOWER EVENTUALLY!



I'M JUST GLAD I WAS HERE TO PICK SOME TAIL--

NO! NOT NOW!



WHO STARTED A WAR AND DIDN'T INVITE YOUR BROTHER? CONSIDER YOUR FUTURE CAN BE DESTROYED BY THE NOBLES!



THIS WORLD AND ALL ITS SECRETS BELONG TO THE SNAKE MEN INVADERS!

HOWEVER, LITTLE DOES HE KNOW HE FACES A FUTURE APPRENTICE ON THE BATTLEFIELD



WOULD YOU FEEL SO CONFIDENT IF YOU KNEW I HELD THE KEY TO YOUR DEATH WITH THE SPELL OF SEPARATION SNAKE HUNT?



THAT'S THE JOY TO
DEGRADING
THE SUGAR
NEAR!



YOU MAY
HAVE RUN OFF
THE PLANET...

BUT YOU
WOULDN'T FIND
ME GIVE UP
OUR WORLD
SO EASY!



WHILE THE
SOULS STRUT IN
FRONT OF EACH
OTHER, THE GATES OF
CENTRAL TOWER AND
ITS SECRETS ARE
UNGUARDED...



FUTURE, PRESENT
PAST, IT ALWAYS
COMES DOWN TO
THE TWO OF US,
DOESN'T IT?



THIS IS WHAT
PASSES FOR A
"FIND" ON THIS
BACKWATER
WORLD?!



I AM
UNIMRESSED.

FLAK

NO!







What led to your involvement in the comics business? Which accomplishment are you proudest of in regard to comics?

I moved to Portland, Oregon (close to where Dark Horse is located) around 2006 to go to graduate school at Portland State University to get a master's degree in their book publishing program called Ooligan Press. Before that I had always hoped to break into the comic book industry. My older brother Michael had previously been published by Dark Horse with a comic book series based on his characters from *The Amazing Adventures of Kookaburra and Clay*. Michael connected me with his editor, Diana Schutt, who put me in touch with Mike Mignola's editor, Scott Allie, who hired me several months later and eventually became my mentor in comics. My interview for the job was appropriately held at the H. P. Lovecraft Film Festival at the Hollywood Theater in Portland—as I was to work with Scott for several years on all the *Hellboy* and horror comics.

Were you a fan of He-Man and Masters of the Universe growing up?

Oh yeah! I had a ton of the toys. I was an eighties kid. I was big on *Masters of the Universe*, *ThunderCats*, *Silverhawks*, and all sorts of cartoons.

Who is your favorite Masters of the Universe character and why?

My favorite character is probably Skeletor. I loved Skeletor when I was a little kid. I was always big into the bad guys and there was something about that scary talking-skull face that really appealed to me. My favorite action figure was Motormon.

You were the editor on the first three minicomics for the modern Masters of the Universe Classics toy line. What was the experience like? How did Dark Horse become involved with those minicomics?

Mattel actually came to us initially with the proposal to package minicomics into their upcoming line of new Classics action figures, just like they used to do with the eighties action figures. I was excited to be able to edit them and assemble a creative team for the comic because of my nostalgia for the Filmation cartoon and for the action figures.



I had previously worked with Tim Seeley on a comic called *The Omenator*, and his love for MOTU was pretty well known to me, so I immediately hired him to write the comic. The third part of those minicomics (*The Second Ultimate Battleground*) was pretty challenging, just because we had those three crazy double-page spreads, and all those characters had to be drawn completely on model, so I felt bad for the interior artist, Wellington Alves, but he totally rocked those pages in the end.

It was also fun to receive an action figure with my comps of the comics. We then spent the next year getting Mattel to let us do a MOTU art book. As soon as they had signed off on that, we immediately brought back Tim. This time with his brother Steve, which ultimately led to our production of *The Art of He-Man and the Masters of the Universe*. It took nearly one year to complete that book and we had a lot of fun in the process.

What would happen if He-Man met Hellboy?

They would fuse and become HeBoy. Or He-Man. I'd buy that comic!

Why do you think fans still love Masters of the Universe and Princess of Power today?

The characters were all so interesting visually, and they translated so well from toy to TV to comic to film. The characters were all so strange and weird but maintained an element of coolness to them. They're fun characters to play with, and I hope Dark Horse gets to do more with them in the future. ☼







-
- This mission exhibits a much better picture than the previous one issued. A lot of time passes before we see the results. What happens during these gaps is sometimes revealed in the MCTD Classic log file.

CAVE OF TEARAGE.

ARMY ALLIANCE
CHANGING.

WE-HAN HAS
RETURNED FROM
AN IMPORTANT
MISSION WITH A
POWERFUL NEW
WEAPON IN OUR
BATTLE AGAINST
THE SNAKE MEN
AND THE
HORDE.

THAT WEAPON
IS KNOWLEDGE—A
SPELL WHICH WILL
RID US OF THEM
FOREVER.

A SPELL WHICH
WILL BE PERFORMED
ON THE FINAL
BATTLEGROUND BY
OUR RESIDENT
WIZARD ORKO.

THE BATTLE FOR
OUR WORLD IS HERE.
IT WILL TAKE EVERY
ONE OF US TO GIVE
ORKO THE TIME TO
COMPLETE THE SPELL.
EVERY ONE OF US
AND MORE.

IN EXCHANGE
FOR HIS FREEDOM,
SKELETON HAS
AGREED TO FIGHT
BY OUR SIDE.

YOU WILL
FOLLOW ME AS
THE BRIGHT
HERO THAT I
AM.

THRESH NO
PRESSURE OR
ANYTHING.

WORKIN' WIT'
SKELETON? WHAT
HAVE WE COME
TO?

STRANGE
TIMES CALL
FOR STRANGE
ALLIANCES.
RAM-MAN!

"STRANGE
ALLIANCE'S
NEED!"

FOR
ETHERIA!

FOR
ETHERIA!!

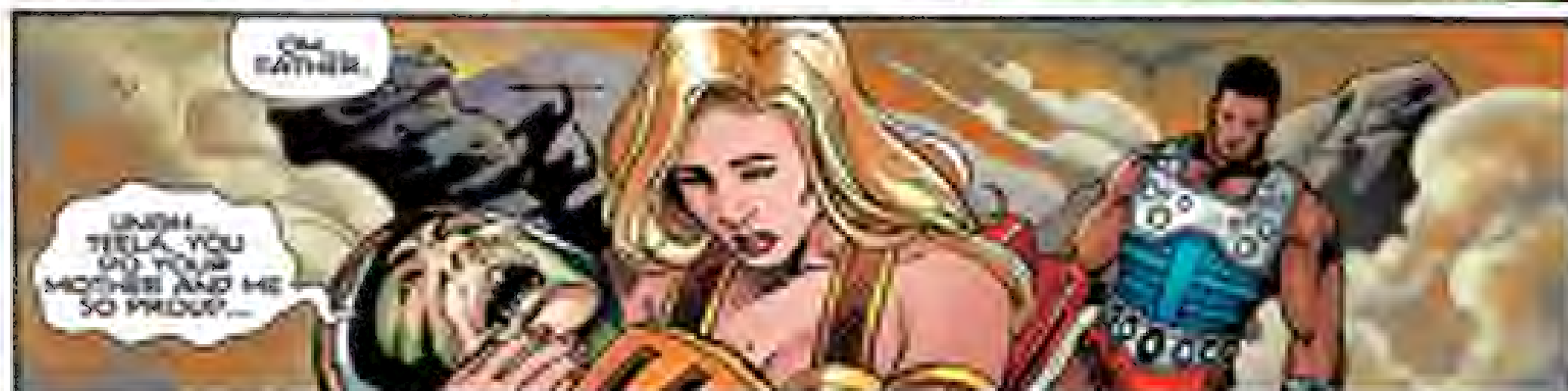
BATTLE
POSITIONSSS!!

YES, YES,
WHAT THE
SAMPLTON
SAYS!

















Fans know you as the former brand manager for the current Masters of the Universe Classics action figure line. Were you a fan of the minicomics as a child? Do you remember your first minicomic? How do you feel the vintage minicomics compare to the current Masters of the Universe Classics toy line's minicomics?

I was definitely a huge fan of the minicomics as a child. In particular, I remember *Shadows of Power*, the boogymoo-people issue that came with Buzz-Off, and *The Search for Keldor*, which came with Scare Glow.

Comparing the new Classics minis to the vintage ones is a bit like comparing the current comic book written for adult geeks to the 1960s comics that were more for kids. They serve different purposes. While in terms of format, they are both comics included with toys, the depth of the stories, the art, and their reason for being are very different. The vintage minis were there to sell toys to boys and moms at mass retail and introduce the characters to the world (especially before *Filmation*), while the Classics minis are designed to connect large areas of MOTU lore together, expand the brand for the adult collector, and perhaps help justify future figure evolutions, such as *Spirit of Hordak* or *New Adventures She-Ra*. Ultimately, I think both the vintage and Classic minis succeed in what they are trying to accomplish.

You created a new mythology for the Masters of the Universe Classics toy-line biographies and for the minicomics released with some of the figures. The Classics mythos is an amalgam of all the previous iterations of Masters of the Universe, *Princess of Power*, and *New Adventures of He-Man*, with new ideas implemented as well. I know you often say that this was done as a way to sell more figures, but did you find the work satisfying from a creative standpoint? How so?

I found working on the bios (which I wrote entirely, with the exception of nine of the *Filmation* figs, which the package group wrote) and all the minis (I've scripted the last three based on my plots) to be one of the most rewarding aspects of working on Classics. Honestly, I never imagined going as deep as we did. (Well, you can really say that about the whole line!) But getting to finish telling the master story line created for the bio canon with the three remain-



ing 2015 minis was above and beyond what I ever expected to accomplish. While the bio and minis first and foremost were designed to help sell the Classics toys (by introducing concepts like Demo-Man or the Fighting For Man to bios first to seed interest in eventual Classics figures), getting to use the bio and minis to also connect large areas of existing canon was a huge thrill. I was crushed when Club 200X ended prematurely, and getting to finish telling that story based on notes from Dean and Ian and connecting it to *New Adventures* and "Dark 308M" stories was beyond my expectations when we started this grand experiment. (Interviewer's note: Dean Stryker was the lead story editor for the 2000 He-Man and the Masters of the Universe cartoon from Baker Henson Productions. Ian Richter was director of entertainment development at Mattel during the cartoon's run. "308M" refers to the "Son of He-Man" cartoon pitches that were never produced.)

While at Mattel, you located a sparse outline which contained some information about how the rest of the unproduced vintage Powers of Grayskull minicomics story line would have played out. Could you discuss this outline? What was in WU, specifically?

From what I recall, He-Man and He-Ro team up to fight the Snake Men, and He-Ro teaches He-Man the secret to defeating the Snake Men (but whatever that secret was, it was not spelled out). It also included notes that the duros and giants would be heavily featured. It was a very loose outline created by Tim Kipin that was designed to introduce the new toys and give them background stories to basically justify the 1987 line extension.

In the minicomics produced by Dark Horse, you reimagined the Powers of Grayskull story line, which took place in ancient Preternia. In the modern Masters of the Universe Classics story, King Grayskull and He-Ro are contemporaries. In the vintage mythology, He-Ro was going to be He-Man and She-Ra's ancestor, and in the 2002 revival of the brand, King Grayskull was the ancestor. Could you talk a bit about reworking both characters in the story?

Basically, when we started Classics, the biggest goal was to justify the greatest number of potential toys as possible and use the bios and eventual minicomics to help tell the story of this all-encompassive world. Under that premise, it was clear that we wanted a "universe"

that would allow the greatest number of MOTU characters to exist. Therefore, keeping He-Ro and King Grayskull (both introduced as "ancestor" characters in previous eras) as separate characters (to sell toys of both) was a goal. I very much wanted to maintain the importance of both King Grayskull and He-Ro and tie them both to He-Man's origin, so the idea of making Grayskull the blood relative and He-Ro the original owner of the sword was a good compromise that kept both characters unique and maintained their importance to He-Man's origin without compromising or diluting one or the other.

In the Classics canon, He-Ro is described as a "cosmic warrior," as opposed to a "cosmic enforcer." What is the difference between a cosmic warrior and a cosmic enforcer? Were there other cosmic warriors?

The idea was there was one cosmic warrior, who wielded the sword and was basically the general, and many enforcers (like Zodac), who were like the cops on the cosmic corner.

Two series bibles exist for two proposed "Son of He-Man" cartoons, though neither was ultimately produced. You are credited with reviving the "Son of He-Man" concept and including it in the Classics canon. Some fans have embraced the idea, while others have rejected it, saying that He-Man and Skeletor should not be replaced by their sons. Could you address this concern?

Well, as you noted, I didn't create Duke or Skeletor; both came from vintage material, and as noted above, a major goal of the Classics canon was to create a world that would allow the greatest number of characters to exist and therefore the greatest number of potential toys, which logically includes the "Son of He-Man" concepts. After all, we didn't want to just leave this vintage concept on the floor. If you don't care for it, you can simply not purchase any potential "Son of He-Man" figures.

Having the next generation of heroes and villains just expands the collector line. In no way was this meant to replace or dilute the importance of He-Man and Skeletor. The new characters just offer more spice and variety. They are not meant to overshadow anyone else. ☼



IT ISN'T LONG BEFORE HE-MAN HAS HIS ANSWER...



Firms rarely see what goes on behind the scenes of many properties. But when a look into a brand's creation is offered, some interesting things are discovered. Regardless of the quality of the content, collectors are still inter-

ested in these pieces of the development process. This section provides a look at two such items: a minicomic that was illustrated but not published, and a script for a minicomic that seemingly never made it to production. ®



Back in 2005 I was randomly browsing the Internet and stumbled upon a website selling comic book artwork. Imagine my surprise and confusion when I discovered the original artwork for a Masters of the Universe minicomic that I did not recognize a single page from.

Once the pages arrived I asked around the He-Man and She-Ra community, hoping that someone had maybe heard of this unpublished minicomic. But not a single person had any idea what I was talking about. Some even thought I'd gone mad!

The fact that it is previously unpublished is not the only unique aspect of this minicomic. The story itself has a few aspects that are rather notable. One of them is the appearance of Snake Mountain's resident witch, Evil-Lyn! As you read through all the minicomics featured in this book, you will notice that Evil-Lyn was dramatically underused. Thankfully, in this story, she not only plays an important part in the plot, but she also goes toe to toe with the most powerful man in the universe!

Another interesting thing we witness in this minicomic is that both Fardor and Tung Lashor are working for Skeletor! The affiliation of the Snake Men

appeared to be in some doubt during the development of these particular action figures. For this reason we also saw Fardor and Tung Lashor occasionally working for Skeletor in the Filmation cartoons!

One of the things that people often ask me is "Why did this minicomic never see publication?" Sadly, even after having spoken to the writer and the editor (some thirty years removed from their work on the books), we know very little. However, we can speculate!

The minicomic appears to be a vehicle for the Flying Fists He-Man action figure. It's possible that once the story was written, it was felt that it wasn't strong enough to promote the newest He-Man variant. The fact that Fardor and Tung Lashor were working for Skeletor may have also been an issue.

There's a strong possibility that we'll never find out why this minicomic failed to appear in our collections. But don't let that upset you . . .

Be prepared to enjoy *Return from Terror Island*, an exciting piece of Masters of the Universe history! ☼

James Eatock
JamesEatock.com

MASTERS OF THE UNIVERSE™



IT IS NIGHTFALL... WITHIN THE ROYAL PALACE OF ETERNIA, ALL ARE ASLEEP. ONLY EVIL-LYN-- SKELETOR'S EVIL SORCERESS-- STALKS THE PALACE HALLS AND CREEPS INTO THE QUEEN'S BEDCHAMBERS!

SLEEP, MY PRETTY QUEEN, SLEEP...

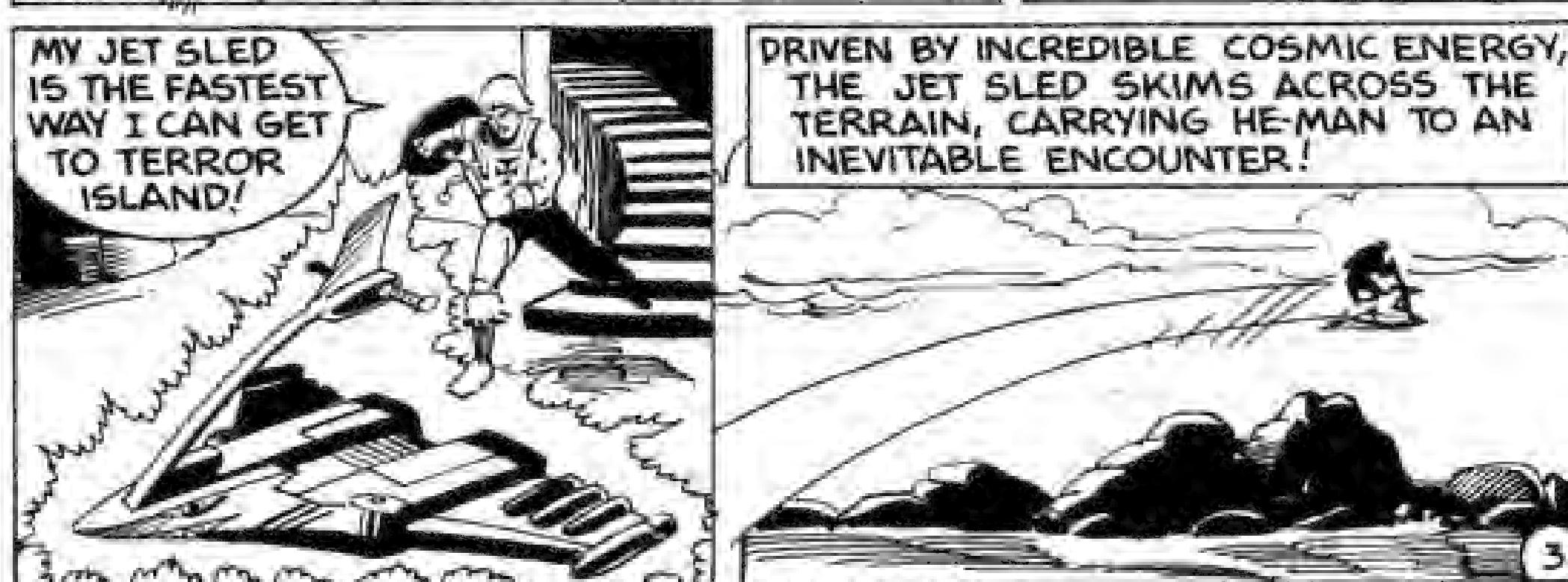
WHILE YET THE FULL MOON DOES GLOW, I CAST MY SPELL OF INVISIBILITY UPON YOU!

BY THE RISING OF THE MOON, DARK SPIRITS I CALL UPON QUEEN MARLENA TO DISAPPEAR... ON TOMORROW'S MOON-RISE, SHE WILL BE GONE!

RETURN FROM TERROR-ISLAND!

PRODUCED EXCLUSIVELY FOR MATTEL BY: WRITER- ERIC FRYDLER, PENCILER- JIM MITCHELL, INKER- STEVE MITCHELL, LETTERER- STAN SAKAI, COLORIST- CHARLES SIMPSON, EDITOR- LEE NORDLING, ART DIRECTOR- RON COOK





MEANWHILE, ON TERROR ISLAND, SKELETOR WAITS HIGH UP ON A SMOKING VOLCANO. SUDDENLY, HE HAS A VISITOR!

THERE HE ISSS! I SSSEE HE-MAN!

WE CAN USE THE WINDOW OF SPIRITS TO SEE HE-MAN!

THEN HE-MAN REALLY BELIEVES QUEEN MARLENA IS HERE!

YES, HE'S FLYING RIGHT INTO OUR TRAP!

WITH HE-MAN OUT OF THE WAY, ALL OF ETERNIA WILL BE MINE TO RULE!

SOON QUEEN MARLENA WILL DISAPPEAR FOR GOOD!

THEN EVIL-LYN WILL BE QUEEN!

MY QUEEN!

RATTLOR, GO DOWN AND GREET OUR UNSUSPECTING GUEST!

HE-MAN WILL BE HELPLESSSS!

YESSS, WITHOUT HIS FRIENDS HERE TO HELP HIM...

THE EVIL RATTLOR SLITHERS DOWN THE VOLCANO AND MAKES READY HIS AMBUSH!

4

IN SEARCH OF QUEEN MARLENA, HE-MAN IS UNAWARE THAT A PAIR OF EVIL EYES ARE WATCHING HIM... WAITING FOR THE RIGHT MOMENT TO...



RATTLOR'S SNEAK ATTACK CATCHES HE-MAN TOTALLY BY SURPRISE!



ONLY THE HEROIC WARRIOR'S LIGHTNING-QUICK REFLEXES AND SPINNING SHIELD SAVE HIM!

WHEW! THAT WAS TOO CLOSE FOR COMFORT!



HE-MAN, YOU ARE FINISHED! GIVE UP! I WILL BE MERSSSIFUL!



IF YOU'RE GOING TO BE MERCIFUL, THEN TELL ME WHERE QUEEN MARLENA IS!



WHERE DID HE GO?

IT'S NOT POLITE TO LEAVE IN THE MIDDLE OF A CONVERSATION!



IT ISN'T LONG BEFORE HE-MAN HAS HIS ANSWER...

TSSSSS!

RATTLOR'S BATTLE RATTLE!

OH-OH!

RATTLOR STRIKES!

RATTLOR RETREATS BEHIND A ROCK AND PREPARES TO STRIKE AGAIN!

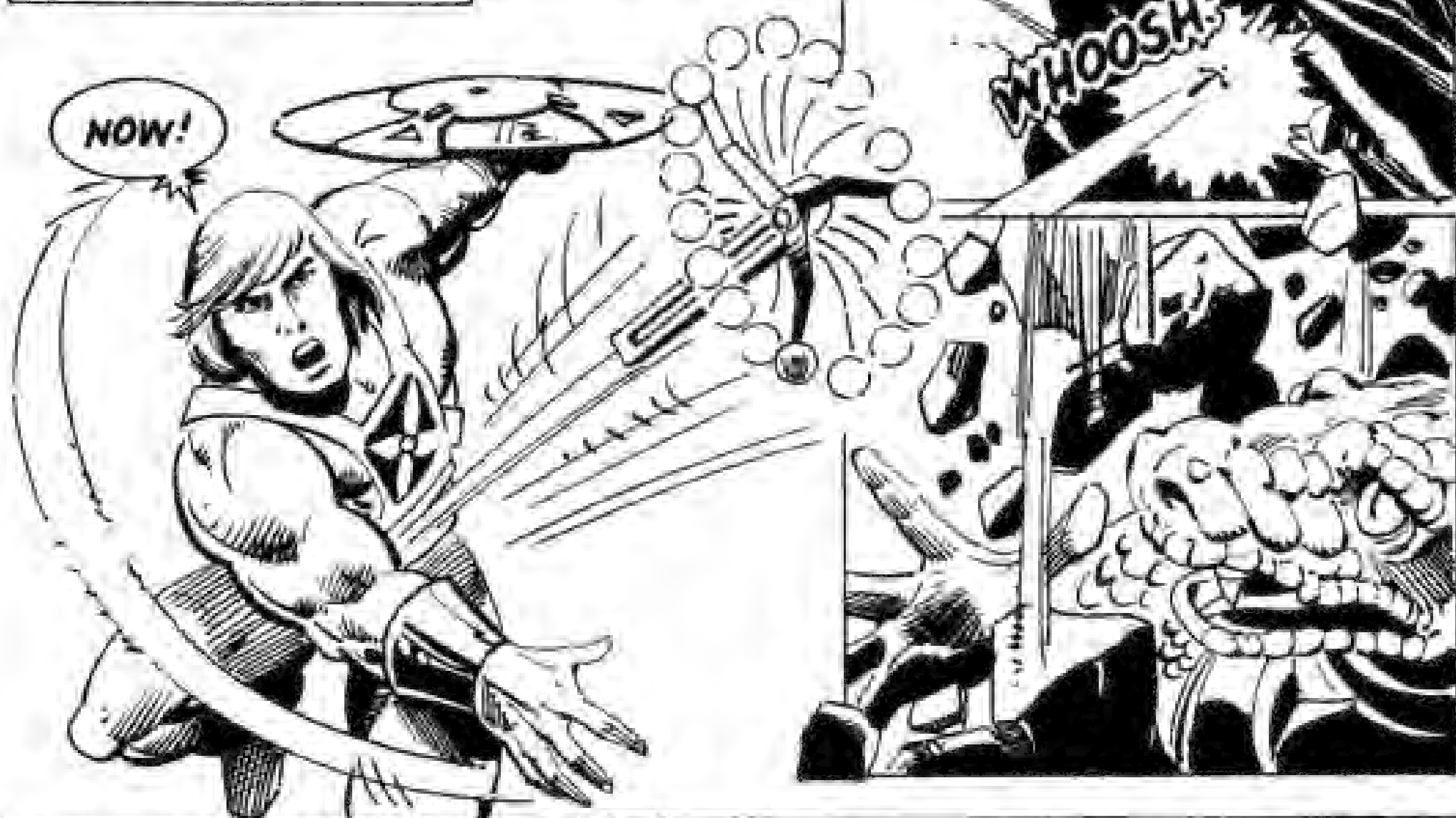
RATTLOR IS VERY QUICK!

BUT MY MIGHTY MACE SHOULD SLOW HIM DOWN!

TSSSSS!

7

WITH A SWING OF HIS MIGHTY ARM,
HE-MAN HURLS HIS BATTLE MACE
AT THE ROCKY LEDGE.



WELL, TUNG LASHOR,
YOUR SLITHERING
SIDEKICK HAS
FAILED!

BE WARNED,
SKELETOR, I AM
LOSING MY
PATIENCE!

SO, HE-MAN, YOU WANT
QUEEN MARLENA!
EVIL-LYN HAS HER
UNDER HER SPELL
BACK IN THE
PALACE!

WHERE
IS QUEEN
MARLENA?

NOW
I WILL DEAL
WITH HE-MAN
MYSELF!

HA! SHE
WAS RIGHT UNDER
YOUR NOSE! NOW
THERE'S NOTHING
YOU CAN DO TO
SAVE HER!

WE'LL
SEE
ABOUT
THAT!

YOU WON'T STAND
IN MY WAY THIS
TIME, HE-MAN!



SKELETOR COMMANDS
HIS HAVOC STAFF!



THE FISSURE CLOSES
ON HE-MAN'S LEGS!



I CAN'T
MOVE!

NO ONE CAN
SAVE YOU
NOW!

TUNG
LASHOR,
RATTOR, SAY
GOOD-BYE TO
HE-MAN! HA!
HA! HA!

THIS LAVA IS
HARD AS A ROCK
BUT IT WON'T STOP ME!



I HAVEN'T FORGOTTEN
THE WORDS OF THE
SORCERESS!



I CALL UPON
THE *FLYING*
FISTS OF
POWER!



IN AN INSTANT, HE-MAN
IS ENDOWED WITH THE
INCREDIBLE FORCE OF
THE SUPER ENERGY
FLYING FISTS!



THE GROUND
OPENS!



WITH A VENGEANCE, SKELETOR HURLS DESTRUCTIVE ENERGY DARTS AT HE-MAN!



TAKE THAT, HE-MAN!

MY SPINNING SHIELD IS MORE THAN A MATCH FOR YOUR POWERS, SKELETOR!

YOU MAY LOSE YET, HE-MAN! IN A FEW HOURS IT WILL BE DARK AGAIN AND EVIL-LYN'S SPELL OF INVISIBILITY WILL MAKE QUEEN MARLENA DISAPPEAR...



FOREVER!



NOT IF I CAN GET BACK IN TIME TO SAVE HER!

REPELLED BY HE-MAN'S SPINNING SHIELD, THE ENERGY DARTS STUN SKELETOR!



TIME IS SHORT! I MUST GET BACK TO THE PALACE!





THERE WILL BE
ANOTHER TIME,
HE-MAN!

AT THAT VERY MOMENT, BACK
AT THE ROYAL PALACE...



EVIL-LYN STRENGTHENS
HER SPELL OVER QUEEN
MARLENA!

SLEEP,
QUEEN
MARLENA!

SOON SKELETOR
WILL RETURN AND
I, EVIL-LYN, WILL
TAKE MY PLACE AS
THE RIGHTFUL QUEEN
OF ETERNIA!



HURRY, HE-MAN! I SAW
EVIL-LYN ENTER MARLENA'S
CHAMBERS...

AND
I CAN'T
GET IN!



12



SENSING SHE HAS LOST,
EVIL-LYN ESCAPES INTO
THE NIGHT!



HE-MAN, I
HEARD
VOICES!

THEY SOUNDED
LIKE SKELETOR AND
EVIL-LYN!



YOU WERE UNDER
A POWERFUL SPELL,
MY QUEEN!

BUT THANKS
TO THE GIFTS
GIVEN TO ME
BY OUR
FRIEND, THE
SORCERESS,
THE SPELL IS
BROKEN!



WITH A LITTLE HELP
FROM MY FRIENDS,
EVEN SKELETOR
AND EVIL-LYN CAN
BE DEFEATED!

WE **ALL**
NEED OUR FRIENDS'
HELP SOMETIMES!



THANK YOU,
HE-MAN, OUR
GOOD
FRIEND!

IT IS I
WHO AM
THANKFUL!



END.

MASTERS OF THE UNIVERSE

RING OF DREAMS

Written by
Michael Halperin

Even after thirty years, long-lost pieces of Masters of the Universe history continue to be unearthed. Thanks to writer Michael Halperin, fans can now get a look at *Ring of Dreams*, a script for an unproduced Masters of the Universe minicomic. *Ring of Dreams* prominently features He-Man's evil doppelgänger Faker, as well as Queen Marlena.

Michael Halperin says, "I wrote fourteen minicomics, including *Ring of Dreams*. As with many publishing, TV, and film projects, some were shelved. Ten were published. Mattel apparently wanted to use *Ring* in order to promote Faker, since there was little out about the character. They rarely suggested story lines. The company trusted me to keep the franchise honest. They made suggestions relating to the inclusion of a particular character, weapon, or vehicle that they wished to promote in the toy line. Stories were developed under my consultation with Filmation and later Mike Young Productions. Maintaining consistency was the goal throughout my tenure. *Ring of Dreams* may have been adapted from one of the TV episodes, or I may have come up with the idea on my own. After all this time, I can't recall."

Since Halperin worked on what are popularly known as the "series 3" minicomics, it's possible that *Ring of Dreams* would have been packaged with a refresh of the Faker action figure. However, because Mattel discontinued Faker until his big comeback in 1987, the minicomic may have been scrapped for this reason.

Interestingly, there are notable differences between some of Halperin's scripts and the minicomics that were published. For example, *Temple of Darkness*, which was based on the He-Man Filmation cartoon episode "Temple of the Sun," was originally entitled *Temple of Nephthi* and featured the one-off Filmation cartoon villain Nephthi as the primary antagonist. It seems a Mattel copywriter revised the story after Halperin submitted the script and replaced Nephthi with Skeleor (according to He-Man.org, the Mattel copywriter in question was Tina Harris). In another example, the cosmic enforcer Zadak was originally intended to stand side by side with He-Man and the Sorceress in the opening scene of *The Secret Liquid of Life*. The character is not present in the final minicomic, however. Most mind boggling of all is the name-change game that happened in the minicomic *Slave City*, which was based on the He-Man Filmation cartoon episode "A Tale of Two Cities." In the cartoon episode, the villains are Queen Balra and the wizard Draca. The minicomic script features Draca as the main villain. Queen Balra is nowhere to be seen. However, a Mattel copywriter apparently changed Draca into Zadak, who was then changed yet again, according to editor Lee Nordling—this time into Lodar!

Thank you to Michael Halperin for sharing the script for *Ring of Dreams*. Enjoy! 🍷

Danielle Gelehrter

JUN 16 1967

MASTERS OF THE UNIVERSE

RING OF DREAMS

Written by
Michael Kalperin

TITLE: RING OF DREAMS

NARRATIVE	ACTION
<p>1. CAN IT BE TRUE? HAS SKELETOR FINALLY SEEN THE ERROR OF HIS WAYS? IF NOT, THEN WHY IS HE GIVING HE-MAN A GIFT FOR THE QUEEN?</p> <p><u>SKELETOR (BALLOON)</u></p> <p>THIS IS A VERY SPECIAL RING MADE BY THE DWARVES OF THE MISTIC MOUNTAINS. GIVE IT TO QUEEN MARLENA WITH MY BEST COMPLIMENTS. HAI HAI HAI</p> <p>2. IN THE PALACE OF ETERNIA, "HE-MAN" PLACES THE RING ON THE QUEEN'S FINGER.</p> <p><u>QUEEN (BALLOON)</u></p> <p>WHY, HE-MAN, HOW KIND OF YOU. IT'S BEAUTIFUL.</p> <p><u>MAN-AT-ARMS (BALLOON)</u></p> <p>THAT RING REMINDS ME OF THE KIND OF WORK THE DWARVES DO.</p> <p><u>FAKER (BALLOON)</u></p> <p>YOU GUESSED IT, MAN-AT-ARMS. THAT'S WHERE I GOT IT.</p> <p>3A. <u>FAKER (BALLOON)</u></p> <p>THE DEED IS DONE, SKELETOR.</p>	<p>INT. SNAKE MOUNTAIN Skeletor gives Faker a beautiful gold ring set with a fiery green stone.</p> <p>INT. PALACE THRONE ROOM Faker gives the ring to the Queen who is very taken with it. Observing all this is Teela, Man At Arms, and the King.</p> <p>INT. SNAKE MOUNTAIN Faker reports back to a very gleeful Skeletor.</p>

TITLE: RING OF DREAMS

NARRATIVE	ACTION
<p>3A. (CONTINUED) <u>SKELETOR (BALLOON)</u> YOU'VE DONE WELL, FAKER. NOW WE'LL WAIT FOR HER DREAMS.</p> <p>3B. THAT NIGHT, AS THE QUEEN SLEPT AND DREAMED --- <u>QUEEN (BALLOON)</u> MONSTERS!! MONSTERS!!!</p> <p>3C. <u>TEELA (BALLOON)</u> GUARDS, TO THE GATE! <u>GLABREZU</u> HOWL! SKARL!! CRASH!!!</p> <p>4A. <u>HE-MAN (BALLOON)</u> THIS IS NO ORDINARY DEMON, BUT SOMETHING OUT OF A NIGHTMARE! <u>BATTLE CAT (BALLOON)</u> LET ME GET MY TEETH INTO IT!</p> <p>4B. <u>TEELA (BALLOON)</u> IT'S GONE! WHAT HAPPENED? <u>HE-MAN (BALLOON)</u> SOME KIND OF SORCERY AND MY SWORD OF POWER MADE SHORT WORK OF IT. THERE'S ONLY ONE PERSON WHO CAN GIVE US THE CAUSE.</p>	<p>INT. QUEEN'S BEDCHAMBER She dreams a horrible dream as the evil GLABREZU tries to smash its way into the palace. She cries out in terror.</p> <p>EXT. THE PALACE Indeed, her dream has come true and the Glabrezu smashes and crashes against the gates of the palace. Teela and Man At Arms roust the guards and go against it.</p> <p>He Man rides in with Battle Cat and they both take after the foul beast. He Man wields the Sword of Power while Battle Cat leaps upon the monster.</p> <p>The Glabrezu begins to dissolve into thin air as He Man's sword slashes into it and Battle Cat falls with a thump to the ground. Teela and Man At Arms are amazed.</p>

TITLE: RING OF DREAMS

NARRATIVE

ACTION

4B. (CONTINUED)

MAN-AT-ARMS (BALLOON)

OF COURSE, THE SORCERESS!!

5. SORCERESS (BALLOON)

[SEE, IN THE MAGIC MIST,

A RING -- A MAGIC RING MADE

BY THE DWARVES OF THE MYSTIC

MOUNTAINS. IT IS THE RING OF

DREAMS, HE-MAN, THE DREAMS OF

THE PERSON WHO WEARS IT WILL

COME TRUE!

TEELA (BALLOON)

THAT'S THE RING YOU GAVE THE QUEEN.

HE-MAN!

HE-MAN (BALLOON)

I GAVE HER NO RING!

MAN-AT-ARMS (BALLOON)

FAKER! AND THAT FIEND, SKELETOR!

6A. AND THAT NIGHT, THE QUEEN

DREAMS ONCE MORE ---

(DREAM BALLOON)HE-MAN (BALLOON)

WHAT'S HAPPENING TO ME? MY

POWERS ARE ALL GONE!

SKELETOR (BALLOON)

AND YOU ARE ALL MINE, HEROES!

INT. GRAYSKULL

The Sorceress looks into the Magic Mist and sees the ring upon the Queen's finger. Other pictures surround it. Of Dwarves and the Mystic Mountains. Teela, He Man, Man At Arms and Battle Cat look on.

INT. QUEEN'S BEDCHAMBER

The queen dreams once more. In the dream balloon we see He Man locked in a cage in Snake Mountain with Skeletor gleefully laughing.

TITLE: RING OF DREAMS

NARRATIVE

ACTION

58. HE-MAN (BALLOON)

WHAT IN THE WORLD? HOW DID I

GET HERE?

SKELETOR (BALLOON)

LET'S SAY I JUST DREAMED IT UP.

FAKER, BEAST MAN, EVIL-LYN,

TRI-KLOPS, LET'S GO. WE HAVE

WORK TO DO. HEH! HEH! HEH!

60. HE-MAN (BALLOON)

ORDINARY BARS AND I DON'T HAVE

THE STRENGTH TO BEND THEM. THE

QUEEN MUST HAVE DREAMED THIS!

7. EVIL-LYN (BALLOON)MY MAGIC WILL DESTROY THE PALACE
GATES!MAN-AT-ARMS (BALLOON)

WE'RE ATTACKED. TO ARMS!!

SKELETOR (BALLOON)

WITH HE-MAN OUT OF THE WAY, THIS

WILL BE LIKE STEALING CANDY FROM

A BABY!!

[SOUND EFFECTS]

CRASH! ZAP! SLAM! CRACKLE!!

8. BEAST MAN (BALLOON)

LET'S SEE YOU GET AWAY FROM

MY STUN WHIP!! SNARL! GROWL!

TEELA (BALLOON)

TASTE A LITTLE OF THIS, FIRST!

INT. SHAKE MOUNTAIN

The dream has come true. He Man
finds himself locked in a cage
in Skeletor's lair while Skeletor
gloats along with his evil minions:
Evil-Lyn, Beast Man and Tri-Klops.He Man attempts to bend the bars, but
his strength is gone.

EXT. THE PALACE

Skeletor and Evil-Lyn fire magic
bolts at the palace while Beast Man
and Tri-Klops make a frontal assault
with their evil machines. Teela
and Man At Arms go out with their
guards to stop the attack.Beast Man tries to use his stun
whip against Teela who wards him off
with her staff while Man At Arms
rips open Faker's control panel and
pulls out some wires. But Skeletor
and Evil-Lyn pour in the magic
driving the heroes back.

TITLE: RING OF DREAMS

NARRATIVE	ACTION
<p>A. (CONTINUED)</p> <p>MAN-AT-ARMS (BALLOON)</p> <p>WE'LL GIVE YOU A FIX, FAKER!</p> <p>FAKER (BALLOON)</p> <p>OH! N-N-N-COOOO!</p> <p>SKELETOR (BALLOON)</p> <p>EVIL-LYN, GIVE THEM A</p> <p>DOUBLE MAGIC BLAST!!</p> <p>EVIL-LYN (BALLOON)</p> <p>NOW! HAI HAI HAI</p> <p>9A. HIGH ABOVE THE PALACE, ZOAR,</p> <p>THE FALCON FLIES.</p> <p>ZOAR (BALLOON)</p> <p>QUEEN MARLENA, DREAM OF HE-MAN'S</p> <p>POWER.</p> <p>9B. (DREAM BALLOON:</p> <p>HE-MAN (BALLOON)</p> <p>I HAVE MY POWER BACK!</p> <p>9C. HE-MAN (BALLOON)</p> <p>I FEEL THE POWER SURGING</p> <p>THROUGH ME. NOW FOR THESE</p> <p>BARs!</p> <p>[SOUND]</p> <p>CRUNCH! BEAD!</p> <p>10. SKELETOR (BALLOON)</p> <p>WE'VE DRIVEN THEM BACK, BACK!!</p> <p>HE-MAN (BALLOON)</p> <p>NOT SO FAST, FOUL DEVIL OF</p> <p>DESTRUCTION!!</p>	<p>ZOAR flies above the palace and telepathically sends a message to the Queen.</p> <p>INT. THE PALACE</p> <p>In a safe place the Queen falls into a sleep and in the dream balloon, He Man regains his strength.</p> <p>INT. SNAKE MOUNTAIN</p> <p>He Man does regain his strength and pulls apart the bars of the cell. He's free.</p> <p>INT. THE PALACE</p> <p>The guards are driven back against a wall. Teela and Man At Arms fight valiantly, but the Lords of Destruction magic is too much. Then He Man and Battle Cat come crashing through the wall right on top of them. Tri Klops goes after He Man.</p>

TITLE: RING OF DREAMS

NARRATIVE

ACTION

10. (CONTINUED)

EVIL-LYN (BALLOON)

HE-MAN! I THOUGHT YOU TOOK CARE
OF HIM!!

TRI-KLOPS (BALLOON)

LET ME AT HIM!!

11A. HE-MAN (BALLOON)

BACK, YOU SLAVE OF EVIL!

[SOUND]

POW! PUNCH!!

11B. SKELETOR (BALLOON)

EVIL-LYN, AT HIM!!

HE-MAN (BALLOON)

WE'LL SEE ABOUT THAT!!

[SOUND]

CRACCKK!

EVIL-LYN (BALLOON)

HE BROKE YOUR HAVOC STAFF,
SKELETOR!!

12. SKELETOR (BALLOON)

BACK! BACK!! TO SNAKE MOUNTAIN!

I WILL RETURN, HE-MAN, MARK MY
WORDS!!

HE-MAN (BALLOON)

NO DOUBT WITH SOME MORE TRICKS.
YOU'LL NEVER LEARN, SKELETOR,
THAT GOOD WILL ALWAYS WIN OVER
EVIL!!

He Man puts Tri-Klops away with a
solid punch which sends all three
eyes spinning.

Skeletor raises the Havoc Staff to
zap He Man, but He Man's faster and
grabs the staff snapping it in two.

Skeletor and the Lords of Destruction
run like crazy with Skeletor shaking
his fist at He Man.

TITLE: RING OF DREAMS

NARRATIVE

ACTION

13. QUEEN (BALLOON)

HERE'S THE RING, HE-MAN. WHAT
DO YOU INTEND TO DO WITH IT?

TEELA (BALLOON)

THROW IT AWAY! IT'S EVIL!!

MAN-AT-ARMS (BALLOON)

NO, TEELA, THE RING ISN'T EVIL.
IT WAS ONLY USED FOR EVIL THINGS.

HE-MAN (BALLOON)

RIGHT, MAN-AT-ARMS. THIS GOES
BACK WHERE IT BELONGS.

14. DWARF KING (BALLOON)

WE ARE GRATEFUL TO YOU FOR THE
RETURN OF THE RING OF DREAMS, HE-
MAN. WE ONLY USE IT FOR THE POWER
OF GOOD.

TEELA (BALLOON)

YOU'RE RIGHT AGAIN, HE-MAN. WHEN
WILL I EVER LEARN?

HE-MAN (BALLOON)

WHAT IS MORE IMPORTANT, IS THAT
I HOPE SKELETOR HAS LEARNED A
LESSON. WHEN YOU TRY AND TWIST
THE TRUTH IT ALWAYS HURTS YOU.

INT. THRONE ROOM

The Queen hands the ring over to
He Man. Teela looks very angry
and adamant, but Man At Arms is
fairly sanguine about the whole
thing. He Man smiles.

The Dwarf King accepts the ring from
He Man while everyone looks on knowing
that it will only be used for good.



UPON HE-MAN'S RETURN,
THE FESTIVAL CONTINUES...
WITH SOMETHING NEW TO
CELEBRATE!

ALL HAIL
ETERNIA'S
GREATEST
HERO!



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